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# THE MUSICAL ANTIQUARY

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## BALLAD OPERAS: A LIST AND SOME NOTES

MR. BARCLAY SQUIRE has suggested in this Journal that the list of ballad operas in *Grove's Dictionary* is incomplete. It is, moreover, as such lists naturally are, inaccurate: thus, it assigns *The Cobbler's Opera* of Lacy Ryan, printed in 1729 and acted in 1728, to 1733; and it includes Lewis Theobald's *Orestes*, which seems to have little resemblance to a ballad opera, however tolerantly one defines the form. Yet the definition indicated in the article containing this list is conservative. It might be construed as requiring an old tune for every song; and the list ends in 1758 with *Galligantus*, commonly, though incorrectly, regarded as the last of the operas in which there were no new tunes. Thus a ruling that would exclude original airs is implied.

Even if it were set forth explicitly, however, one might appeal to the broader practice of many writers. Mr. Frank Kidson, for example, has said: 'Mr. Squire wisely does not enter into the maze of ballad operas which formed the second period of English opera, commencing with *Love in a Village*, 1763.' Works wholly without compiled music, indeed, as *Pinafore* and *Patience*, are sometimes called, as in a recent *History and Encyclopedia of Music*, ballad operas. Henry Carey's *The Contrivances* is labelled, in the 1743 edition of his works, 'A Ballad Opera, the songs set to music by the author.'

In making the following list, it has been necessary to choose a course in regard to this matter; and the theory was adopted that ballad operas may have some new tunes, but must also have old, and that works which would be ballad operas if they had old music, but have only new, are comic operas. Such works, for completeness, and out of deference to those who might call them ballad operas, have been included. For convenience, and out of deference to those who would call them comic operas, they are marked C. O. In some cases, naturally, it is not clear whether the music was compiled or composed.

Besides some compiled music, spoken dialogue is essential, and a comic rather than tragic plot. One can hardly insist on the absence of prologue, epilogue, and spoken verse, but the presence of these features seems to be technically a blemish.

Two other tests have proved convenient in distinguishing ballad opera and comic opera from ballad farce, musical farce, operatic farce, operetta, and comedy with songs. The editors of the *Biographia Dramatica* say of *The Troopers Opera*: 'Whether this piece has the length of a complete opera, or only that of a ballad farce, we know not.' A farce would seem to be shorter than an opera, or to have a smaller proportion of music. But a ballad opera need not have much music, nor great length. Mr. Squire, whose list of the ballad operas with printed music in the British Museum Library (*MUSICAL ANTIQUARY*, ii. 1, 'An Index of Tunes in the Ballad Operas') has been informally reviewed and seconded by Mr. Kidson (ii. 121, 'Ballad Operas'), seems to regard as a ballad opera *Britons Strike Home*. Accordingly, as it has eight airs, a ballad opera does not require more. As for length, the dialogue of *Damon and Phillida*, in the 1765 edition mentioned by Mr. Squire, covers at most the equivalent of nineteen octavo pages. These instances do not necessarily mark a minimum. But it has seemed undesirable, in preparing this list, to go much beyond them; and as established precedents, in doubtful cases they have been of use.

When all is said, something must be left to one's impressions. Ballad opera—or, as used here, comic opera—does not seem to be inevitably the term for every work that satisfies the foregoing requirements. The distinction that opera bouffe is the satirical form of light opera is not available, since *The Beggar's Opera* itself and many of its imitations are satires. The relations of ballad opera, also, with pastoral opera, and even the masque, are in some respects intimate. But a work that might be defended as a ballad opera may seem to be described much more appropriately as something else; and after becoming familiar with the undoubted ballad operas, one distinguishes from them instinctively productions, not wholly dissimilar in form, that yet have the effect of being alien in spirit. Labels and title-pages, though of interest, are not conclusive. It has seemed necessary to reject some so-called ballad operas from this list; and other works, long disguised under various descriptions, have been discovered for it.

The list was begun in the Library of Harvard University, to which an American bibliophile has been giving as many ballad operas, not represented there, as could be purchased. Use was made of the catalogues and supplements of the British Museum Library; of such books as the histories of Oulton, Victor, Egerton, and Genest; and

of various memoirs, periodicals, and advertisements. Search was then made in the Public Libraries of Boston and New York, and in the Library of Columbia University; and the card catalogue of the Library of Congress—incomplete, but containing nearly 600,000 titles—in the New York Public Library, was consulted. Valuable information was found in the library of Ernest L. Gay, Esq., of Boston.

An end was made at 1800 arbitrarily. The list, undoubtedly, has its share of errors and deficiencies. It is not supposed to include works that merely were acted, such as Anthony Davidson's *The Comical Disappointment* (1736), or of which only the words of the songs were printed, such as Abraham Portal's *The Cady of Bagdad*, acted at Drury Lane on February 19, 1778. A few volumes have been found that the British Museum Library apparently lacks. These discoveries have seemed to justify, in a measure, the naming of a number of works that there is reason to suppose were printed, though they do not appear to be at present conspicuously anywhere. The titles of such works are marked with a double ††. The titles of works included on circumstantial evidence, without scrutiny of the volumes, have a single †. A star is supposed to show that some part, at least, of the music, with the words of the songs, or with the complete text, or without words, was printed. In the latter half of the century the editions of music usually included only the words of the songs; and were without date. Most of the dates of first performances are from Genest. When a choice is offered, the date in parentheses is from Oulton.<sup>1</sup>

1706

*Wonders in the Sun; or the kingdom of the birds.* Thomas Durfey. The songs set to music by several of the most eminent masters of the age.

Haym., March 7. The prologue, which was sung and covers eight quarto pages, includes an Ode 'made to a pretty, but very difficult Tune of Mr. Eccles'. A Dialogue is 'made to a famous Sebel, of Seignour Baptist Lully'. The plot was apparently suggested by *The Antipodes* of Brome. Genest: 'This eccentric piece is quite good enough for an opera.' Whincop: 'It had several ballads in it that took very much with the common people.'

1715

\**The Contrivances; or, more ways than one.* Henry Carey (words and music). C. O.

D. L., Aug. 9. It is called a farce in the 1715 ed.; in the 1731 ed., a comifarcical opera; in the 1743 ed., a ballad opera.

1721

*The Two Queens of Brentford; or, Bayes no poetaster.* Thomas Durfey. C. O.

Pref.: 'The Musical Farce or Comical Opera . . . was once very near being acted, as being rehears'd upon the Stage, but afterwards was laid by.'

<sup>1</sup> C. G. = Covent Garden; D. L. = Drury Lane; Good. F. = Goodman's Fields; Hay. or H. = Haymarket; L. I. F. = Lincoln's Inn Fields.

1728

\**The Beggar's Opera*. John Gay. Pepusch.

L. I. F., Jan. 29. Pepusch did not confine himself to folk-tunes, as the presence of J. Clarke's 'The Bonny Grey-Eyed Morn', and of airs from Handel and Purcell shows. New accompaniments were provided and revisions made by Giordani, when Ann Catley played Macheath in Smock Alley, Jan. 2, 1765 (W. J. Lawrence, *Musical Antiquary*, ii. 100); by T. Linley, for Captain Thompson's version, D. L., Nov. 8, 1777 (Parks's *Memoirs*); by E. J. Loder (Towers's *Dictionary of Operas and Operettas*); by J. L. Hatton (published without date by Boosey); and by George Fox (for the production at the Avenue Theatre in November, 1886. The unpublished score is in the possession of Ernest L. Gay, Esq.). More than sixty-five eds., in some form, are in the collection of Mr. Gay; and he has evidence that there have been about 100. Songs have been attributed, 'on the authority of the Duchess of T—d,' to Swift, Fortescue, Chesterfield, and C. H. Williams; and by Warton, to Pope. Cooke's *Macklin*, 60: 'There was no music originally intended to accompany the songs, till Rich . . . suggested it on the second last rehearsal. The junto of wits, who regularly attended, one and all objected . . . the Duchess of Queensbury, accidentally hearing of it, attended herself the next rehearsal, when it was tried and universally approved.' J. Ralph, *The Touchstone* (1728): 'Its Rags of Poetry and Scraps of Music make its Title the most apropos Thought upon Earth . . . something more execrable in relation to Music than the World ever dreamt of seeing on any Stage.'

\**Penelope*. John Mottley and Thomas Cooke.

The little French Th. in the Hay., 1728. *Bio. Dram.*: 'Written, in part, some years before.'

\**The Quaker's Opera*, Thomas Walker.

Lee and Hooper's Booth, Bartholomew Fair, 1728. Altered from *The Prison-Breaker*; or, *the adventures of John Sheppard* (printed in 1725 but not acted). Walker was the original Macheath in *The Beggar's Opera*.

1729

\**The Beggar's Wedding*. Charles Coffey.

Originally acted in Dub.; then, in a shortened form, as *Phoebe or the Beggar*, at the Hay., and later, on July 4, at D. L. There was a second ed., without music, in 1729, and a third, with it. An ed. with alterations, as acted by wax figures at Bath and Tunbridge, was printed at Sarum in 1730. Air 15, 'We've sailed the seas,' has quite another version than air 40 (of the same name) in *The Devil to Pay*.

\**The Cobler's Opera*. Lacy Ryan.

L. I. F., April 26, 1728.

\**Damon and Phillida*. Colley Cibber.

Acted 'not long after Jan. 7, 1729, at the Theatre Royal'. The opera is an arrangement of *Love in a Riddle*.

\**Flora; or, Hob in the Well*. John Hippisley.

L. I. F., 1729. The airs were engraved separately. Besides this piece, two earlier works resemble T. Dogget's *Country Wake* (1696); Cibber's *Hob, or the Country Wake*, 1715; and J. Leigh's *Hob's Wedding*, 1720.

*Love and Revenge; or, the Vintner outwitted*.

Hay., 1729. Based on *Woman's Revenge, or the Match in Newgate* (acted Oct. 24, 1715, L. I. F.).

\**Love in a Riddle*. Colley Cibber.

D. L., Jan. 7. On the title-page the date is misprinted 1719. Intended as a virtuous counterpart of *The B. s O*.

\**The Lover's Opera*. William Rufus Chetwood.

D. L., May 14. Air 27, 'Hark, Hark, the Cock crows,' appears in *The Patron*, air 1, as 'The Country Farmer'. Air 29 was 'compos'd by Mr. Charke'. He was the husband of Charlotte Cibber, who played Macheath, apparently at the Hay., in 1745.

\**Momus Turned Fabulist; or, Vulcan's Wedding*. Ebenezer Forrest, from the French of Louis Fuzelier and M. A. Le Grand.

L. I. F., Dec. 3.

\**The Patron; or, The Statesman's Opera*. Thomas Odell.

Hay., 1728 or 1729. The ed. is undated.

\**Polly*. John Gay. Pepusch.

Genest and the *B. Dr.* agree that it was to have been produced at C. G. But as that was not built till 1732, and as Gay refers in the preface to Rich, the intended theatre must have been L. I. F. A version by George Colman was produced without marked success June 19 (June 17), 1777, Hay. Arnold supplied six new songs.

*Southwark Fair; or, The Sheep Shearing*. Charles Coffey.

As it was acted by Mr. Reynold's company from the Hay. [probably at one of the booths in the Borough Fair]. Not in B. M. Cat.

\**The Village Opera*. Charles Johnson.

D. L., Feb. 6. Air 40 is a Minuet by Mr. Fairbank.

\**The Wedding, with an Hudibrastic Skimmington*. Essex Hawker. Pepusch.

L. I. F., May 6. This seems to have been called, also, *The Country Wedding and Skimmington*, and *The Country Wedding or Cockney Bit*. It should be distinguished from *The Wedding or Country Housewife*, 1734; and from *The Country Wedding or Love in a Dale*, by J. W., 1750, which is a revision of *The Deceit, or The Old Fox Outwitted*, a pastoral farce, 1743. The second ed., in 1734, also has the music, and the curious frontispiece noted by Dr. Sonneck. Emil Naumann's *History of Music*, ed. by Onseley, says, apparently confusing the titles or dates: 'Pepusch prepared *The Wedding*, produced 1734.'

#### 1730

*The Author's Farce; with a puppet-show called The Pleasures of the Town*. Scriblerus Secundus (Henry Fielding).

Hay., in March. Advertisement in the first ed. of *Tom Thumb*: 'April 24, 1730. This day is published *The Author's Farce*.' The first two acts contain only two songs: Act III, called 'The Pleasures of the Town', contains twenty-five, all but one to named tunes.

*Bayes' Opera*. Gabriel Odingsells.

D. L., March 30. The 1812 ed. of the *Biographia Dramatica* omits the remark made in the 1764 ed.: 'An essay on ballad operas is prefixed to this piece.' The preface disclaims any attack on Gay; but says that the intention was to substitute dramatic poetry and music for farce and buffoonery, the prevailing taste.

\**The Chambermaid*. Edward Phillips.

D. L., Feb. 10. Based on Charles Johnson's *Village Opera*, which influenced also *Love in a Village*.

\**The Fashionable Lady; or, Harlequin's Opera*. James Ralph.

Good. F., April 2. Ralph had violently attacked the *B.'s O.* two years before.

\**The Female Parson; or, the Beau in the Suds*. Charles Coffey.

Hay., 1730.

\**The Jealous Clown; or, the lucky Mistake.* Thomas Gataker. ↑  
Good. F.

\**Patie and Peggy; or, the fair Foundling.* Theophilus Cibber.  
D. L., May 31, 1731. Based on Ramsay's *Gentle Shepherd* (1725).

\**The Prisoners Opera.* Edward Ward.

Sadler's Wells. The Prisoner's song, 'A stirring life all day we lead,' sung by Mr. Platt in *The Prisoner's Opera* at Sadler's Wells, is number 22 in *British Melody or the Musical Magazine*, 1739. It is one of the songs not 'set by Lampe' or apparently by any one. ↑↑

\**Robin Hood.* Bartholomew Fair.

1731

*Calistta.* Designed for one of the theatres.

B. Dr.: 'Dedicated to the Duchess of Queensbury.' Egerton: 'After the manner of *The B.'s O.*' ↑

\**The Devil to Pay; or, the Wives Metamorphosed.* Charles Coffey and John Mottley.

D. L., Aug. 6. Based on T. Jevons' *Devil of a Wife*, 1686. In 1732 it was reduced to one act by Theophilus Cibber, with a song by Colley Cibber and one by Lord Rochester. The earlier version is indexed.

*The Fool's Opera; or, the Taste of the Age.* Matthew Medley ['perhaps Tony Aston'].  
Performed by his company in Oxford. ↑↑

\**The Generous Free Mason; or, the Constant Lady, with the Humours of Squire Noodle and his Man Doodle.* W. R. Chetwood.

Whincop: 'Performed only at Bartholomew Fair.' But Genest: 'Acted for the third time at the H., Jan. 1, 1731.'

\**The Highland Fair; or, the Union of the Clans.* Joseph Mitchell. The music... wholly consists of select Scots Tunes.

D. L., March 20.

\**The Jovial Crew.*

D. L., Feb. 8. 'Altered from Brome.' Richard Brome's *Jovial Crew, or The Merry Beggars*, was acted at the Cockpit, D. L., in 1641, and printed in 1652. This alteration was made by Edward Rooome, William Concanen, and Sir William Yonge. It was revived at C. G., Feb. 14, 1760. Air 6, named 'In the pleasant Month of May', is known also as 'The Catherine', and as 'The Sweet Salutation'.<sup>1</sup>

*The Judgment of Paris; or, the Triumph of Beauty.*

L. I. F., May 6. Though rather slight for a B. O., this has nineteen airs, all named. It should be distinguished from works of the same title by Congreve, 1701; by Langford, 1730; by Weaver, 1732; by Arne (the music), 1740; and by Schomberg, 1768. Not in B. M. Cat.

\**Sileia; or, the Country Burial.* George Lillo.

L. I. F., Nov. 10, 1730. The 1775 ed. is slightly altered: e.g. Ploughshare is not present in the final scene.

*The Wanton Jesuit; or, Innocence Seduced.*

Said to have been acted at the H. Supposed to refer to Father Girard and Miss Cadière.

*The Welsh Opera; or, the Grey Mare the Better Horse.* Henry Fielding.

Hay. With additions, it was acted as *The Grub Street Opera* at the H. in July, 1731.

<sup>1</sup> It is by J. Barrett, and appears as *The St. Catharine* in *A Choice Collection of Ayres for the Harpsichord* [&c.], 1700. Ed.

1732

\**The Devil of a Duke ; or, Trapolin's Vagaries.* Robert Drury.

D. L., Sept. 23. The airs 'sett by Mr. Seedo' were engraved separately. 'The first and eighteenth Airs were wrote by another Hand, and inserted at the Desire of the Performers.' This apparently refers to the words. The plot goes back to a story in the *Contes d'Ouville*, through Nahum Tate's *Duke and No Duke*, 1685; Sir Aston Cokain's *Trappolin supposed a Prince*, 1658; and an earlier Italian tragi-comedy, *Trappolino creduto Principe*.

*The Disappointment.* John Randall.

Hay. B. Dr.: 'Altered from Mrs. Centlivre's *Wife Well Managed*.' Egerton: 'After the manner of *The B's O*.' ↑

*The Footman's Opera.*

Good. F., March 7.

*Humours of the Court ; or, Modern Gallantry.* As it was intended to have been performed at one of the theatres.

*The Intriguing Courtiers ; or, the Modish Gallants.*

Not acted. It contains some 'new songs, set to several English, Irish and Scotch ballad tunes'. ↑

\**The Lottery.* Henry Fielding.

D. L., Jan. 1. Nine of the airs were 'set by Mr. Seedo'; the others are named, except the 22nd, which is sometimes called 'Tantara rara'.

\**The Mock Doctor ; or, the Dumb Lady cured.* Henry Fielding.

D. L., Sept. 8. Three of the airs are by Seedo. The 4th ed., with additional songs, is indexed. Based on Molière's *Le Médecin malgré lui*, or on some imitation of it.

*The Restauration of King Charles II.* Walter Aston. ↑

Intended for the H., but suppressed. 'Histori-Tragi-Comi-Ballad-Opera.'

\**The Sequel to Flora.* John Hippisley.

L. I. F., March 20. Hippisley played Sir Thomas Testy.

*Vanelia ; or, the Amours of the Great.* As it is acted by a private company near St. James's.

There were two other editions in 1732.

1733

\**Achilles.* John Gay. Pepusch.

C. G., Feb. 10. For George Colman's version (in two acts), produced at C. G., Dec. 16, 1773, as *Achilles in Petticoats*, Arne wrote new music.

\**The Boarding School ; or, the Sham Captain.* Charles Coffey.

D. L., Jan. 29. Airs 1, 2 and 12 were set by Mr. Seedo. The others are named. Sometimes called *Boarding School Romps*. Based on Dufey's *Love for Money, or the Boarding School*, 1691.

*The Bow-street Opera.*

Not acted. ↑

*The Commodity Excis'd ; or, the Women in an Uproar.*

Timothy Smoke. As it will be privately acted. ↑↑

*The Court Legacy.* As it is acted at the Eutopean Palace. By the author of the *New Atalantis*. [Mary de la Rivière Manley.]

Dedication signed Atalia.

*The Court Medley ; or, Marriage by Proxy.* ↑

\**The Decoy, or the Harlot's Progress.* Henry Potter.

Good. F., Feb. 5.

*The Downfall of Bribery ; or, the Honest Man of Taunton.* Mark Freeman.

Advertised in the *London Magazine*, Dec. 1733, as 'The Downfal of Bribery : or the honest men (sic) of Taunton. A new Ballad Opera of three Acts, as it was lately performed by a Company of Players at a certain noted Inn at Taunton, in Somersetshire. By Mark Freeman of the said Town, Freeholder and Grocer. Printed for S. Pike, price 1s.'

*The Excise.* Tragi-comical Ballad Opera. Not intended for the stage.

*The Fancy'd Queen.* Robert Drury.

C. G. in the summer of 1733.

*The Fox Uncas'd ; or, Robin's Art of Money-catching.* As it is privately acted near St. James's. ↑↑

*The Honest Electors ; or, the Courtiers Sent Back with their Bribes.* ↑↑

B. Dr. : No date ; probably 1733. *The Honest Electors, or the Freeholder's Opera*, printed in 1734, is presumably the same piece with a new second title.

*The Jew Decoy'd ; or, the Progress of an Harlot.*

'Never Performed.' Possibly a version of Potter's *Decoy*. ↑ Advertised in *The Bee, or Universal Weekly Pamphlet*, of Feb. 15, 1733. But the earliest ed. in the B. M. Cat. is 1735.

\**The Livery Rake and Country Lass.* Edward Phillips.

H., Oct. 15.

*Lord Blunder's Confession ; or, Guilt makes a Coward.* By the author of *Vanelia*. Never acted.

*The Mad Captain.* Robert Drury.

Good. F., March 5.

\**The Mock Lawyer.* Edward Phillips.

C. G., April 27. 'Added the Musick engraved on copper Plates.' This is missing in the copy in the N. Y. Pub. L. The earliest ed. in the B. M. Cat. is 1737, Dub.

*The Oxford Act.* Perform'd by a Company of Students at Oxford.

Contains this reference to music of the time (p. 7) : 'That Cursed Handel with his confounded Oratorio's ; I wish him and His Company had been yelling in the infernal Shades below.'

*Rome Excis'd.* 'Tragi-comi-Ballad-Opera. Never intended for the stage.' ↑↑

Advertised in *The Bee*.

*The Stage Mutineers ; or, A Playhouse to be Let.* By a Gentleman late of Trinity College, Cambridge.

C. G., Oct. 31.

*The State Juggler ; or, Sir Politic Ribband.* A new Excise Opera.

Probably not acted. ↑

*The Sturdy Beggars.*

Ded. signed Civicus. Probably not acted. B. Dr. : 'Written on occasion of the Excise Bill'

*The Wanton Countess ; or, Ten Thousand Pounds for a Pregnancy.*

Not acted. ↑ Advertised in *The Bee* with second title : *One Thousand Pounds for a Pregnancy*.

1734

\**Don Quixote in England.* Henry Fielding.

H., in April.

*The Fortunate Prince; or, Marriage at Last.*

Not acted. ↑ Titles sometimes reversed. Refers to the marriage of the Prince of Orange.

\**The Intriguing Chambermaid.* Henry Fielding.

D. L., Jan. 15. An alteration, with the same title, was acted at D. L. in 1790.

*The Wedding; or, the Country Housewife.*

Not acted. ↑

\**The Whim; or, the Miser's Retreat.*

Good. F. B. Dr.: Altered from *La Maison Rustique*.

1735

*Cure for a Scold.* James Worsdale.

D. L., Feb. 25. The first ed. is not dated. Based on *The Taming of the Shrew*.

\**The Merry Cobbler.* Charles Coffey.

D. L., May 6. Second part of *The Devil to Pay*.

*Ladies of the Palace; or, the new Court Legacy.*

Probably not acted. ↑↑

\**An old Man Taught Wisdom; or, the Virgin Unmask'd.* Henry Fielding.

D. L., Jan. 6. Air 3, named 'Round, round the mill', is probably better known as 'A begging we will go'.

\**The Plot.* John Kelly.

D. L., Jan. 22. It should be distinguished from a pantomimical entertainment, *The Plot, or Pill and Drop*.

*The Rival Milliners; or, the Humours of Covent Garden.* Robert Drury. ↑

As it is acted at the new Theatre in the Hay-Market. A Tragi-comi-Operatic-Pastoral Farce.

\**Trick for Trick.* R. Fabian.

D. L., May 10.

1736

*The Female Rake; or, Modern Fine Lady.* Joseph Dorman.

H. ↑↑

*The Happy Lovers; or, the Beau Metamorphosed.* Henry Ward. As acted at L. I. F.

Genest doubts that it was performed.

\**The Lover his own Rival.* Abraham Langford.

Good. F. Air 6 set by Mr. Stanley.

*The Royal Marriage.* By a gentleman of the University of Oxford. Never performed.

*The Wonder! An Honest Yorkshireman.* Henry Carey.

C. G., July 11, 1735. Ten airs by Carey, two by Dr. Green, one by Handel, one by Signor Porpora, six named. The first title is dropped in the 1743 ed. of Carey's works.

1737

*The Mad-house.* By a Gentleman of the Inner Temple. Dedication signed R. Baker.

L. I. F., April 22.

*The Rape of Helen.* John Breval.

C. G., May 19, 1733.

1738

*The Disappointed Gallant ; or, Buckram in Armour.* By a young Scots gentleman [Adam Thompson].

The New Theatre, Edinburgh, 1738.

*The Lucky Discovery ; or, the Tanner of York.* John Arthur.

C. G., April 24.

1739

\**Britons Strike Home ; or, the Sailor's Rehearsal.* Edward Phillips.

D. L., Dec. 31.

*Don Sancho ; or, the Student's Whim.* Elizabeth Boyd. Read in the greenroom of Drury Lane. ↑

*The Raree Show ; or, the Fox trap.* Joseph Peterson. York.

Acted at York.

*The Shepherd's Opera.* York.

B. Dr. : 'John Maxwell? In the collection of Isaac Swainson, Esq.' ↑↑

*The Woman of Taste ; or, the Yorkshire Lady.*

B. Dr. : 'No other than *The Female Rake*, under a new title. Printed in a collection called *The Curiosity ; or, Gentleman and Ladies' Library.*'

1740

*The false Guardians outwitted.* William Goodal.

Not acted. B. Dr. : 'Printed in a collection called *The true Englishman's Miscellany.*'

*The Operator.*

Intended to satirize Dr. Taylor, an oculist.

*The Preceptor ; or, the loves of Abelard and Heloise.* Dublin. By W. H.

Acted at Smock Alley. Chetwood : 'By William Hammond.'

*The Sharpers.*

Smock Alley. Chetwood : 'By Matthew Gardiner.'

1741

\**The Blind Beggar of Bethnal Green.* Robert Dodsley.

D. L., April 3. Music of the songs and duetto was printed by William Smith, probably in 1741.

*Hudibrasso.* Performed at the Theatre Royal at Voluptuaria.

B. Dr. : 'Printed in an indecent pamphlet, intitled, *A Voyage to Lethe.*' ↑↑

1742

*Miss Lucy in Town.* Henry Fielding.

Sequel to *The Virgin unmask'd.*

*Love at first sight ; or, wit of a woman.* Joseph Yarrow. York.

Acted only by the York company of comedians.

*Sancho at Court.* By a Gentleman late of Trinity College, Dublin. As it was design'd to be acted at Drury Lane.

Ascribed to James Ayres. The work is possibly indebted to Durfey's comedy, *Don Quixote*, and to Fielding's ballad opera ; and may have influenced Frederic Pilon's farce, *Barataria*, or *Sancho turn'd Governor*, 1785. In this 'Music plays during the dinner, stopping occasionally for conversation', but it does not seem to be a C. O. Neither does, exactly, D. J. Pigenit's musical entertainment, *Don Quixote*, 1774.

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1743

*Court and Country; or, the Changelings.* A new Ballad Opera as it was lately performed.

Genest: 'Not acted.'

1749

*The Conspirators.* Carrickfergus [London?]. ↑

\*(Songs and music of) *Jack the Gyant Queller.* Henry Brooke.

Acted at Dublin, 1749. Suppressed, after one night, by the Master of the Revels. An alteration, by the author, was acted at D. in 1754. The first complete version was published in 1778, in Brooke's collected works, where it is called *Little John and the Giants*. Galigantus, or Power, one of the characters, became the hero of a play named after him, printed in 1758.

1751

*The Gentleman Gardner.* James Wilder.

C. G., March 29, 1749. ↑↑

1754

*Bertholdi at the Court of King Alboino.* Acted at Covent Garden.

Possibly from G. C. de Lattaignant's opéra-comique *Bertholde à la ville*, printed at Paris, 1754, with the Music (by Anseaume). ↑↑

1755

*The country Coquet; or, Miss in her breeches.* By a lady. As it may be acted at Drury Lane.

Genest: 'Not acted.' At Harvard. Not in B. M. Cat.

1758

*Galligantus.*

D. L., April 14, 1760.

1759

*Gasconado the Great.* James Worsdale. Rejected by . . . both theatres. ↑

1763

*Love at First Sight.* Thomas King.

D. L., Oct. 17.

\**Love in a Village.* Isaac Bickerstaffe. Ded.: 'The music is more pleasant than has hitherto appeared in any composition of this sort . . . The airs . . . are not common ballads.'

C. G., Dec. 8, 1762. First ed. possibly 1762. Earliest in B. M. Cat. (1763), and at Harvard, is the second. Indebtedness is acknowledged to Johnson's *Village Opera*; and has been ascribed to Wycherley's *Gentleman Dancing-master* and Marivaux's *Jeu de l'amour et du hasard*. The overture is by Abel; nineteen of the airs by Arne—six composed for the occasion. Other music from Boyce, Gardiner, Howard, Carey, Weldon, and others. Boosey's Oxenford-Hatton ed.: 'Dr. Arne arranged for it some of those early English ditties.'

1764

\**The Guardian outwitted.* T. A. Arne (music and probably words). C. O.

C. G., Dec. 12.

*The Capricious Lovers.* Robert Lloyd. The music by Mr. [George] Rush. C. O.

D. L., Nov. 28. From C. S. Favart's *Les Caprices d'Amour*. An abridged version was printed in 1765. Altered to *Phyllis at Court*, with music by Giardini and acted at Crow-street, Dublin, in 1767.

## 1765

\**Daphne and Amintor.* I. Bickerstaffe.

D. L., Oct. 8. Preface denies indebtedness to Mrs. Cibber's *The Oracle*, and calls the work an independent paraphrase of La Foix's *L'Oracle*. Hook wrote some of the music.

\**The Maid of the Mill.* Music compiled, and the words written, by the author of *Love in a Village*.

C. G., Jan. 31. Revived in 1782 with additional songs by O'Keefe. Arnold prepared the music. W. J. Lawrence, in *Musical Antiquary*, Jan., 1911, 101: 'The word-book had been published immediately, but Arnold's music remained in manuscript. Barry had to adopt a plan often followed later. Well-worn airs from other pieces were fitted to the songs, and a version submitted, replete with stale music, on March 25, 1765.'

*The Man of the Mill.* Music compiled and the words written by Signor Squallini. Not acted.

*The Shepherd's Artifice.* C. Dibdin. C. O.

C. G., May 21, 1762. Dibdin was author, composer, actor, and singer.

*The Summer's Tale.* Richard Cumberland.

C. G., Dec. 6. Music was composed by Arnold and Arne, and compiled from Abel, Bach, Bertoni, Boyce, Dunn, Howard, Russell, Vernon, Stanley, and others. An alteration, *Amelia*, was acted at C. G., April 12, 1768, and printed in that year. A further revision, also by Cumberland and called *Amelia*, was acted at D. L. and printed in 1771.

## 1766

*The Coach-drivers.* Adapted to the music of several eminent composers [and to old tunes]. It was not written for the stage.

The second edition is dated Oct. 2, 1766.

*The Cottagers.* George Saville Carey. †

## 1767

*The Disappointment; or, the Force of Credulity.* Andrew Barton. New York, U.S.A.

Its performance was intended at Philadelphia, but given up. Andrew Barton is said to have been a pseudonym for Thomas Forrest. The second ed., Phil., 1796, a revision, is the earliest in the B. M. Cat.

\**Love in the City.* Words written and the music compiled by the author of *Love in a Village*.

C. G., Feb. 21. E. R. Dibdin, in *Notes and Queries*, 9th S., viii, July 13, 1901, says that C. Dibdin, in part at least, wrote the music.

## 1768

*The Cottagers.* Richard Joscelyn Goodenough. As acted at C. G.

*Damon and Phillida.* C. Dibdin. C. O.

Acted at D. L. From Cibber's ballad opera, 1729.

*Lionel and Clarissa; or, the School for Fathers.* I. Bickerstaffe. The music from eminent masters [largely Dibdin].

C. G., Feb. 25. The 1770 ed. is called *The School for Fathers*; and the 1773 ed. is slightly altered.

\**The Padlock*. I. Bickerstaffe. 'The music is, under my direction, the entire composition of Mr. Dibdin.' C. O.

D. L., Oct. 3.

\**The royal Merchant*. Thomas Hull. Beaumont and Fletcher's comedy (*The Beggar's Bush*) with the embellishment of music.

C. G., Feb. 24, 1767. Advertisement to the Music of *The Camp* (sold by A. Thompson; no date): 'The words of the following airs, etc. are many of them taken from *The Royal Merchant*, set by the same composer, some of the music of which was found particularly applicable to the subject of this piece. T. L[inley].'

*The Statesman Fooled*. Robert Dossie. Music composed by Mr. Rush. C. O.

H., July 8.

1769

\**The Captive*. I. Bickerstaffe. From the comic scenes of Dryden's *Don Sebastian*. H., 1769. Of the fifteen airs, five were composed by Dibdin.

*Tom Jones*. Joseph Reed.

C. G., Jan. 14. Last Act written 1765. Preface denies any marked indebtedness to Poinsett. Music from many composers (chiefly Arne), and includes old airs.

1770

*The Nutbrown Maid*. George Saville Carey. 'C. O.' ††

*The Reapers; or, the Englishman out of Paris*. C. O. †

An imitation of Favart's *Les Moissonneurs*, music by Duni, produced at Les Italiens, Jan. 27, 1768. Genest: 'Acted as *Rosina*, C. G., Dec. 31, 1782.'

1771

*Dido*. Thomas Bridges. B. or C. O.

H., July 24. Towers: 'Music by T. A. Arne.'

*The Fair Orphan*. Lynn. 'C. O.' †

Acted at Lynn by G. A. Stevens's company.

1772

*Cupid's Revenge*. Francis Gentleman. Music by Mr. Hook. C. or B. O.

Hay. A musical pastoral in two acts. Well received.

1778

*The Bow-street Opera*. †

Genest: Not acted. 'Abuses Wilkes as Cock-eyed Jack.'

*The Deserter*. C. Dibdin.

D. L., Nov. 2. Of the sixteen airs, four are by Dibdin, two by Philidor; others are from Monsigny's music for the original *Le Déserteur* of Sedaine—the source of this—produced at les Italiens, March 6, 1769.

*The Rose*. By a gentleman commoner of Oxford. C. O.

D. L., Dec. 2, 1772. *B. Dr.* ascribes words, as well as music, to Arne, and so does Oulton: 'The *Rose* however met with a sudden blast.'

*The Wedding Ring*. C. Dibdin. [Written] in no respect with a view of setting myself up for an author, but merely from a desire of assisting my reputation as a musician. C. O.

D. L., Feb. 1 (Jan. 7). Attributed at first to Bickerstaffe—see Oulton.

1774

*The Cobbler; or, a Wife of Ten Thousand.* C. Dibdin.

D. L., Dec. 9. From Sedaine's *Blaise le savetier*. The only merit was the music. Oulton.

*The Maid of the oaks.* John Burgoyne. [Music that of] a Fête Champêtre, given by a noble Lord [the Earl of Derby] last summer.

D. L., Nov. 5. Music includes an Irish tune.

1775

\*(Songs, &c., and possibly complete text of) *The Duenna; or, the Double Elopement.* Richard Brinsley Sheridan. T. Linley.

C. G., Nov. 21 (Oct. 21). Earliest complete ed. in B. M. Cat., 1785, Dublin. Some of the music was compiled—as, from Dr. Harrington. Villemain, in *Chefs-d'œuvre des théâtres étrangers*, calls *La Duègne* 'espèce d'opéra comique'. Anthony Pasquin speaks of Sheridan's 'farce, which he called an opera'.

*The Dutch-man.* Thomas Bridges. C. or B. O.

Hay., Aug. 21.

*May Day; or, the little gypsy.* D. Garrick. Arne. C. O.

D. L., Oct. 28.

*Modern Honour; or, the Barber Duellist.* By a gentleman of Dublin. As it is now performing at Smock Alley. C. O.

\* *The Quaker.* C. Dibdin (words and music). C. O.

D. L., May 3 (Oct. 7, 1777). Earliest ed. in B. M. Cat. (or anywhere, apparently) is 1780.

*The Rival Candidates.* (Sir) Henry Bate (Dudley). T. Carter. C. O.

D. L., Feb. 1.

\* *The Two Misers.* Kane O'Hara. C. Dibdin. C. O.

C. G., Jan. 21. From Falbaire's *Les Deux Avares*.

1776

*The Duenna.* Israel Pottinger. As it is perform'd by His Majesty's Servants.

The words of the songs are parodies of the words of the songs in Sheridan's *Duenna*, and are said to be set to the tunes of those songs.

\* *The Metamorphoses.* C. Dibdin (words and music). C. O.

H., Aug. 26, 1775 (1776). From Molière's *Le Sicilien* and *Georges Dandin*.

*The Seraglio.* C. Dibdin.

C. G., Nov. 14. Dibdin composed most of the music.

*Valentine's Day.* William Heard. C. or B. O.

D. L.

1777

*The Governess.* Acted at Crow-street.

'Copied or stolen by Mr. Ryder from Sheridan's *Duenna*.' Ryder took the part of Enoch Issachar. A 1793 ed. (Dublin) calls Sheridan the author.

*The Milesian.* Isaac Jackman.

D. L., March 20.

*The Prude.* Elizabeth Rynes. 'C. O.' ††

1778

*Annette and Lubin.* C. Dibdin (words and music). C. O.

C. G., Oct. 2. From Favart's 'comédie, mêlée d'ariettes et vaudevilles', music by Adolphe Blaise, 1762. In this and in other works of the sort Dibdin may, apparently, have adapted the music as well as the words. If he did, perhaps the piece should be called a ballad opera.

\**The Flitch of Bacon.* (Sir) Henry Bate (Dudley). W. Shield.

H., Aug. 17 (Aug. 19). B. M. Cat. does not show a complete text. *B. Dr.*: printed in 1779. It is possible that there was no complete ed. in 1788. An ed. at Harvard (1779) gives the work in full 'as it is now performing', &c. A title-page of the overture and songs (B. M. Cat. [1778]) says that the music was in part compiled.

*The Gypsies.* C. Dibdin. Dr. Arnold. C. O.

H., Aug. 3. From Favart's *La Bohémienne*.

*The Heroine of Love.* Mr. Robertson. York.

There are twenty-two airs, all named; and no sign of new music.

*The Lady of the Manor.* Dr. Kenrick. Hook. C. O.

C. G., Nov. 23. The plot is said to be drawn from C. Johnson's *Country Lasses*, Mrs. Behn's *City Heiress*, Middleton's *Mad World, my masters*, and, in part, from Beaumont and Fletcher's *Custom of the Country*.

*The Romp.* I. Bickerstaffe. Music compiled by the author.

C. G., March 28. A revision of *Love in the City*. Music in part from Dibdin.

*Rose and Colin.* C. Dibdin (words and music). C. O.

C. G., Sept. 18 (Sept. 28). From Sedaine's *Rose et Colas*, music by Monsigny, produced at Les Italiens, March 8, 1764.

*Second Thought is best.* John Hough. 'C. O.' ↑↑

D. L., March 30.

*The Wives Revenged.* C. Dibdin. C. O.

C. G., Sept. 18.

1779

\**The Chelsea Pensioner.* C. Dibdin (words and music). C. O.

C. G., May 6. E. R. Dibdin: 'Overture and six other items appeared in *The Monthly Lyrist*, &c., 1781.'

*The Cobbler of Castlebury.* Charles Stuart, Sr.

C. G., April 27. Shield wrote most of the music. There are two airs from Gehot.

*Plymouth in an uproar.* Edward Neville. The music composed by Mr. Dibdin. C. O.

C. G., Oct. 20 (Oct. 21). There were three editions in 1779. Edward Neville is said to have been eaten by savages on the coast of Africa.

*The Son-in-Law.* John O'Keefe. C. O.

H., Aug. 14. *B. Dr.*: songs only printed. B. M. Cat. shows no ed. before 1829. But there is at Harvard a Dublin ed., 1783, and that does not seem to have been necessarily the first.

*Summer Amusement; or, an adventure at Margate.* ↑↑

H., July 1. Dialogue, W. A. Miles; songs, M. P. Andrews; music, Dr. Arnold and others. *B. Dr.*, and others: 'not printed.' But it is advertised in 1781 ed. of *Baron Kink*, &c., as for sale by T. Cadell, opposite Catherine Street, Strand.

*William and Nanny.* R. J. Goodenough. Altered from *The Cottagers*, 1768.

C. G., Nov. 12.

1780

*The Artifice.* W. A. Miles. C. O.

D. L., April 14. 'Disapproved of.'

\**Fire and Water.* M. P. Andrews.H., July 8. *B. Dr.*: 'Arnold prepared the music.'\**The Islanders.* C. Dibdin. C. O.

C. G., Nov. 25 (Oct. 25). The songs, &amp;c., were printed in 1780, and possibly the complete text. The earliest discoverable ed., apparently, was in 1781, and pirated.

*The Siege of Gibraltar.* F. Pilon. C. O.

C. G., April 25 (May 28).

*The Shepherdess of the Alps.* C. Dibdin. C. O.

C. G., Jan. 18.

1781

*Baron Kinkervankotsadorsprakengatchdern.* M. P. Andrews.H., July 9. The preparation of the music, which seems to have been in part compiled, has been ascribed to Dr. Arnold. The plot is said to have been drawn from a novel by Lady Craven. Oulton calls it *The Baron*.*The Lord of the Manor.* John Burgoyne. William Jackson. C. O.D. L., Dec. 27 (Nov. 27), 1780. Preface: 'Music should be an accessory of drama; and if used to express action, should be confined to dumb shew. It should not distract; but continue impressions and heighten emotions. English recitative fails in serious pieces (except in *Artaxerxes*). The *Beggar's Opera* began English opera—regular musical comedy, with sense, wit, plot and character. This an example.'[1781] *The Marriage Act.* C. Dibdin. C. O.C. G., Sept. 18 (Sept. 17). A revision of *The Islanders*.

1782

\**The Poor Soldier.* John O'Keefe. *The Shamrock; or, the anniversary of St. Patrick*, greatly improved.The first ed. in the B. M. Cat. is 1785; and at Harvard, 1783. Genest: 'C. G., Nov. 4, 1783.' But the 1798 ed. of O'Keefe's works gives the date as 1782, in the index and on the title-page. Dr. W. H. Grattan Flood, in his 'Irish Musical Bibliography' in the *Quarterly Magazine of the International Musical Society*, xiii, 3, 458, April-June, 1912, indicates that the music was printed at London in 1782. There was an ed. (words only) at Philadelphia, U. S. A., in 1787. Shield wrote most of the music.

1783

\**The Agreeable Surprise.* John O'Keefe. The music composed by Dr. Arnold.H., Sept. 3, 1781. First ed. in B. M. Cat., 1784; at Harvard, 1783, printed at Newry. There were probably earlier pirated editions. There was an ed. at Boston, U. S. A., in 1794. The music includes named tunes. *B. Dr.*: 'Originally *The Secret enlarged*.'\**The Castle of Andalusia.* O'Keefe. Dr. Arnold. C. O.C. G., Nov. 2, 1782. Altered from O'Keefe's *The Banditti; or, Love's Labyrinth*, of which the songs were published in 1781. Earliest complete ed. (of the words) in B. M. Cat., 1794. Harvard has a pirated ed., Dublin, 1783.\**The Dead Alive.* O'Keefe. Dublin.

H., June 16, 1781. Possibly printed before 1783. Music prepared by Arnold.

*Gretna Green.* Mr. [Charles] Stuart. Acted at Smoke-Alley. Printed for the Booksellers. [No date.] Hay., Aug. 28.

Not in B. M. Cat. *B. Dr.*: 'Songs only printed, 1783. The music being a selection from the most favourite Scotch airs.' The ed. at Harvard gives, apparently, the text in full.

\**Rosina.* Mrs. Frances Brooke. Shield. C. O.  
C. G., Dec. 31, 1782.

1784

*The Double Disguise.* [Harriet Horncastle Hook.] Music by Hook. C. O.  
D. L., March 8.

*Fontainbleau; or, Our Way in France.* O'Keefe. Shield.

C. G., Nov. 16. In the 1798 ed. of O'Keefe's works this piece has some new songs, but fewer altogether; and in some cases different proper names. W. T. Parke, *Musical Memoirs*: 'The music was partly compiled.'

*The Noble Peasant.* Thomas Holcroft. Shield.

H., Aug. 2. Much of the music was compiled. It includes an old glee said to have been written about 1500. Holcroft's Advertisement: 'The Airs not only possess Sweetness and Originality, but they are learned likewise; and, what is far to be preferred, they have Passion and Enthusiasm. The very Accompaniments are full of these inestimable Qualities. . . . The first Song in the third Act is, in particular, in all its Parts, worthy of the greatest Master Harmony ever inspired; and yet, to single out this Song alone, is doing great Injustice to the Rest.'

*The Positive Man.* O'Keefe. The music by Michael Arne. C. O.

C. G., March 16, 1782. Possibly printed before 1784. The earliest ed. in the B. M. Cat. is 1800.

\**Robin Hood [or, Sherwood Forest].* Leonard MacNally.

C. G., April 17. Ded. to Wm. Shield: 'It was my intention to have taken all the songs from old ballads; those I have selected are, I trust, not . . . unapplicable to the piece.' Shield compiled some of the music.

*The Spanish Rivals.* M. Lonsdale. Linley. C. or B. O.

D. L., Nov. 5. 'Tolerated on account of the music.'

1785

*The Cholerick Fathers.* Thomas Holcroft. 'C. O.'  
C. G., Nov. 10.

*The Fair American.* F. Pilon. C. O.

D. L., May 18, 1782. Songs only were printed in 1782. *B. Dr.*: 'The music was very indifferent; but Mr. Carter, the composer, suing Mr. Pilon for payment of his bill, the latter was forced to abscond.'

\**Liberty Hall; or, the test of good fellowship.* C. Dibdin. C. O.

D. L., Feb. 8. Plot derived from *The Intriguing Chambermaid* of Fielding, 1734.

*Love in a Camp; or, Patrick in Prussia.* O'Keefe. Shield. C. O.

C. G., Feb. 17 (Feb. 17, 1786). A sequel to *The Poor Soldier*. There was an ed. at Philadelphia in 1791.

*Peeping Tom of Coventry.* O'Keefe. Acted at Smock-Alley. Printed at D. C. O.

H., Sept. 6, 1784. Earliest ed. in B. M. Cat. is 1786.

*Two to One.* George Colman, Jr. Dub. C. O.

H., June 19, 1784. Songs only were printed in 1784. Dr. Arnold wrote the music.

1786

\**The Highland Reel*. O'Keefe. Dub. As it is acted at the Theatre, Smoke-Alley. C. G., Nov. 6, 1788. Earliest ed. in B. M. Cat., 1800. Shield prepared the music.

*The Peruvian*. By a Lady. The music chiefly by Hook.

C. G., March 18. Sometimes called *The Fair Peruvian*. Mrs. Hook may have been the author.

\**Richard Cœur de Lion*. Leonard MacNally.

C. G., Oct. 16. From the comic opera of Sedaine and Grétry, produced October 2, 1784. Some of Grétry's music is used, and also Scotch and Irish tunes and selections from Shield, Dr. Hayes, and others.

\**Richard Cœur de Lion*. John Burgoyne.

D. L., Oct. 24. From the opera of Sedaine and Grétry, the story of which was taken from the Abbé Millot's *Hist. lit. des troubadours*. Linley adapted Grétry's music.

*The Strangers at Home*. J. Cobb. Linley. C. O.

D. L., Dec. 8, 1785. An abridgement, *The Algerine Slaves*, was acted in 1792. Besides the L. ed., there was one at D. in 1786.

1787

*The Farmer*. O'Keefe. Shield. C. O.

C. G., Oct. 31. Earliest ed. in B. M. Cat., 1788. There was an ed. at Philadelphia in 1792.

*Granby enticed from Elysium*. William Watson. 'C. O.' ↑↑

B. Dr.: '8vo, no date; we believe, about 1782.' Barker: '1787.'

*Harvest Home*. C. Dibdin. C. O.

H., May 16.

*Inkle and Yarico*. George Colman, Jr. Dr. Arnold.

H., Aug. 4. 'Founded on the story in *The Spectator*.'

1788

*The Cottagers*. Anna Ross [later Mrs. Brunton].

Not acted.

\**The Doctor and the Apothecary*. S. Storace. C. O.

D. L., Oct. 25 (Sept. 25). *Dict. Nat. Biog.* and Grove: 'Adapted, in part, from Dittersdorf's *Doktor und Apotheker*.' B. Dr.: 'Partly based on Mrs. Inchbald's *Animal Magnetism* (C. G., May 26, 1788; pirated only), which was an alteration from the French.'

*Love in the East; or, the adventures of twelve hours*. J. Cobb.

D. L., Feb. 25. Music prepared by Linley.

\**Marian*. Mrs. Frances Brooke. Shield. C. O.

C. G., May 26 (May 22).

*A Match for a Widow; or, the Frolics of Fancy*. Joseph Atkinson.

Dedication says that it was written and presented in 1785 as an afterpiece, based on a French drama of one act (*L'Heureuse Erreur*); enlarged, it was then transmitted to Mr. Dibdin in London, who embellished it with his harmony, and was first acted at the Theatre Royal, Dub., in the spring of 1786. The music includes such tunes as *Yankee Doodle* and *A vous direz* [sic] *je, ma mamman*—an air mentioned by Thackeray as a favourite of Marie Antoinette; and by Huyman as suggested, with *The Romances of Estelle*, to the hero of *A Rebours* by Cacaouchouva in his 'orgue à bouche'.

1789

*The Basket-Maker.* O'Keefe. The music by Dr. Arnold. As acted at the Hay-Market, 1789. C. O.

Genest: 'H., Sept. 4, 1790.'

*Le Grenadier.* O'Keefe. Music by Mr. Shield. Intended for Covent Garden. C. O.

1790

*New Spain; or, Love in Mexico.*

H., July 16. B. M. Cat.: 'By J. Scawen.' Walley Oulton ascribes it to a Mr. Schoen. Music, Dr. Arnold.

1791

*Love and Loyalty.* A. M'Donald. C. or B. O.

Not acted.

\**The Siege of Belgrade.* J. Cobb.

D. L., Jan. 1. Parke: 'The first stage musical performance of moment to be given at our national theatres. The music by S. Storace principally, with a few pieces selected from Martini and others.' Anthony Pasquin's *Eccentricities of John Edwin, A Calm Inquiry into the present state of our theatres* (1791): 'It will not be credited by posterity, that a British metropolitan audience, had listened to the low colloquy of *The Siege of Belgrade*, as noiseless as the antemundane void.'

*The Woodman.* (Sir) Henry Bate (Dudley). Shield. C. O.

C. G., Feb. 26.

1792

*Critic upon Critic.* Leonard McNally. Second ed.

There are sixteen airs, all named; and no sign of new music. This ed. seems to be the earliest in the B. M. Cat. or elsewhere. Genest thinks that the piece was written and printed in 1780, and reprinted in 1788, and that there was no ed. in 1792, but that some copies of the 1788 ed. were provided in that year with a new title-page. Not acted, according to Genest. B. Dr.: '1792, C. G.'

*Just in Time.* Thomas Hurlstone.

C. G., May 10. 'Originally a petit comedy in two acts.'

\**No Song, no Supper.* P. Hoare. Storace. C. O.

D. L., April 16, 1790. All eds., except of the songs, were pirated. Earliest now discoverable, 1792.

*The Prisoner.* John Rose.

H., Oct. 18, by the D. L. company. There is an air by Mozart. 'Taken from a German novel. Well received.'—W. Oulton.

*The Village Maid.* By a Young Lady. C. or B. O.

Not acted.

1793

*The Midnight Wanderers.* William Pearce. C. or B. O.

C. G., Feb. 25. 'Shield provided some very elegant music.'

*Sprigs of Laurel.* O'Keefe. Shield. C. O.

C. G., May 11. Altered to *The Rival Soldiers*, it was acted at C. G., May 17, 1797.

1794

*Auld Robin Gray.* Samuel James Arnold.

H., July 29. Dr. Arnold wrote some of the music.

*Netley Abbey.* W. Pearce.

C. G., April 22 (April 10). Music by Shield, Dr. Arne, W. T. Parke, Baumgarten, and others.

*The Travellers in Switzerland.* Henry Bate Dudley.

C. G., Feb. 22. Shield, who wrote most of the music, compiled the rest.

## 1795

*The Cherokee.* J. Cobb. C. or B. O.

D. L., Dec. 20, 1794. Songs only were printed in 1794. The 1795 ed. is pirated. Storace composed most, if not all, of the music. In 1802, revised, with some new music by Kelly, the piece was produced as *Algonah*.

*The Seaman's Return; or, the unexpected marriage.* J. Price. Ludlow. Acted at the Worcester, Shrewsbury, Ludlow, and Wolverhampton theatres. C. or B. O. Genest: 'Not acted.'

*Windsor Castle [or, The Fair Maid of Kent.* Oulton]. W. Pearce. C. or B. O.

C. G., April 6. Music principally by Mr. Salomon; two airs by Mr. Spofforth. The second act is a 'masque composed by Mr. [Augustin] Noverre.' 'This splendid exhibition was got up as a compliment to the Prince and Princess of Wales, on their marriage, and was very well received.'

## 1796

*Abroad and at Home.* J. G. Holman.

C. G., Nov. 17. Originally *The King's Bench*. Acted at Edinburgh in 1797 as *The Knowing Ones taken in*. There were three eds. in 1796. Music prepared by Shield.

*Bannian Day.* George Brewer.

H., June 11. 'Much of the story and one selection of music borrowed from Cross's *The Apparition*.'

*Birth-Night; or, modern French reformation.* C. O. ↑↑

*The Shipwreck.* S. J. Arnold. Dr. Arnold. C. O.

D. L., Dec. 10.

*The Smugglers.* Samuel Birch.

D. L., April 13.

## 1797

*Trip to the Nore.* Andrew Franklin.

D. L., Nov. 9. 'A tribute to those . . . who distinguished themselves against the Dutch.' Of the twelve airs, Dibdin wrote one; four are old tunes.

## 1798

*A Day at Rome.* Charles Smith. As it was d—d at C. G. C. O.

C. G., Oct. 11. It had 'the elegant and scientific music of Attwood'.

*Czar Peter.* O'Keefe. Shield. Acted at C. G. in 1789. C. O.

Genest: 'C. G., March 8, 1790.' B. Dr.: 'Afterward reduced to a farce called *The Fugitive*.'

[1798] *False and True; or, the Irishman in Italy.* George Moulton, Arne. C. O.

H., Aug. 11 [1798].

*The Lakers.* James Pluntre. C. O.

Not acted.

*Reformed in Time.* C. O.

C. G., May 23.

*Saltingbanco.* Richard Sickelmore. Music by Prince. Printed at Lewes. As acted at Brighton. C. O.

*Quarter-Day.* Richard Sickelmore. Printed at Lewes.  
Seven of the airs are to old tunes.

*The Wicklow Mountains.* O'Keefe.

1799

*The Castle of Sorrento.* Henry Heartwell. C. O.  
H., July 17 (or 18: the references differ).

*Humours of the Times; or, what news is it?* Archibald M'Laren.  
Not acted. Not in B. M. Cat. The songs are to such tunes as *Duncan Davidson*; and, *This is no me*.

*The Naval Pillar.* T. Dibdin.  
C. G. Music includes Irish and Welsh airs, an air by Calcott, and new airs and overture by Moorehead.

*Old England for ever.* A. M'Laren. Bristol. C. O. ↑

*The Turnpike Gate.* T. Knight. C. O.  
C. G., Nov. 14.

1800

*The Amber Box.* Dub. (pirated). C. O. ↑↑

*Love in a Blaze.* Joseph Atkinson. Dub. C. O. ↑↑  
Acted at Crow-street.

*Ramah Droog; or, wine does wonders.* J. Cobb. Mazzinghi and Reeve. C. O.  
C. G., Nov. 12, 1798.

*Roderick Random.* Samuel William Ryley. Printed at Huddersfield. C. or B. O. ↑  
B. Dr.: 'Acted at Manchester, 1793.'

*What a Blunder.* J. G. Holman. Dub. C. O.  
H., Aug. 14. There was a second ed. at L. in 1800.

*Wilmore Castle.* R. Houlton. Music entirely new by Mr. Hook. C. O.  
D. L., Oct. 21. In Houlton's *Review of the Musical Drama of the Theatre Royal, Drury Lane, 1797-1800*, he gives the Advertisement prefixed to the book of the songs, which was suppressed before being offered for sale: 'The present attempt is made on the Ground of plain old English Opera. The Writer's little Fabric is entirely wrought of British Materials. The Composer [Hook], likewise, was equally solicitous that the Music should be wholly of native Product.'

*Virginia.* Dorothea Phillips Plowden. The melodies composed by Mrs. Plowden and harmonized by Dr. Arnold. C. O.  
D. L., Oct. 30.

As a sort of appendix, a few notes on ballad opera may be of interest. Mr. Squire has asked: 'Where did Gay get the idea for *The Beggar's Opera*?' He thus implies that he is not satisfied with the usual explanation, which would make the work another example of the debt of Drama to the Church. Dean Swift, on August 30, 1716, wrote to Pope: 'A set of quaker pastorals might succeed, if our friend Gay could fancy it . . . I believe further that a porter, footman, or chairman's pastoral might do well. Or what think you of a Newgate

pastoral, among the . . . thieves there?' The credit of suggesting *The Beggar's Opera* is given to Swift by G. Hamilton Macleod, in the latest edition of the work (1905); by Austin Dobson, in an edition of Gay's poems (1884); and by F. J. Sawyer, in his article on *English Opera after Purcell* (1906). Yet there are two objections to this course.

Swift's suggestion may have led Gay to write, not *The Beggar's Opera*, but his poem published in a broadside version, in 1725: '*Newgate's Garland*. Being a new ballad showing how Mr. Jonathan Wild's throat was cut from ear to ear with a penknife . . . in the Old-Bailey. To the tune of *The Cut-purse*.' It begins:

Ye gallants of Newgate, whose fingers are nice  
In diving in pockets, or cogging of dice.

The second objection is that Gay may have been indebted for the idea to Allan Ramsay. Though not new, this theory seems to have been generally ignored. *The Gentle Shepherd* was published in 1725; and it is known that soon afterward Gay was in Edinburgh. The life of Ramsay prefixed to the edition of his works published in 1808 says: 'In 1726, he removed his house and shop from opposite to Niddry's Wynd, to that now occupied by Creech the bookseller. . . . He was here visited by Gay, who, from the door of the shop, had remarkable characters pointed out to him; and often retired into it, that Ramsay might explain to him the language of *The Gentle Shepherd*, which, he observed, would enable him to do the same to Pope, who was likewise, he said, a great admirer of it.' Since *The Beggar's Opera* has in common with *The Gentle Shepherd* its distinctive feature—that the songs are written to old tunes—it seems possible that Ramsay deserves some credit.

For the idea of a setting in Newgate, and of characters that were disreputable, Gay would hardly have needed the suggestion of Swift. In 1605 had appeared Marston's *Dutch Courtezan* (altered in 1680 to *Revenge; or, a match in Newgate*, and in 1715, to *A Woman's Revenge*). In 1641, Brome had produced his *Jovial Crew; or, the merry beggars*. In 1725 appeared *The Prison-breaker*, a farce which begins and ends in Newgate. All these works, soon after 1728, were turned into ballad operas; and presumably they had not been wholly unknown to Gay.

Another question of which some discussion seems in order is: Was *The Beggar's Opera* a satire on Italian opera? We are often told so. Mr. W. J. Lawrence points out the incongruity of Giordani's elaborately revising the music (*Musical Antiquary*, ii. 100). Mr. F. J. Sawyer (*English Opera after Purcell*) says: 'That he was poking

fun at Italian grand opera is evident'; and quotes from the prefatory speech of the Beggar. On the other hand, Hogarth (*Memoirs of the Musical Drama*, 1838, ii. 31) declares: 'There is not the slightest attempt to parody or burlesque the Italian dramas or music, to which it has not the smallest resemblance either in subject, style or form.' Hawkins (*Hist. of Music*, vol. v, bk. 3) and Doran (*Annals of the English Stage*, i. 388) thought it directed largely against ministers and courtiers. Cooke (*Life of Macklin*, 1824) says: 'That Gay wrote this opera to satirize the Courtiers, both the songs, as well as the dialogue, evidently tell; and the accounts we have of contemporary audiences applying particular passages to particular persons, are additional proofs of it: nay, the Court itself was so sensible of the satire, that they would not suffer *Polly* to be represented, because they dreaded similar effects.' To go back to contemporaneous remarks, we find Swift writing to Gay (Nov. 27, 1727): 'To expose vice, and make people laugh with innocence, does more public service than all the ministers of state from Adam to Walpole.' Dr. Arbuthnot wrote to Swift (March 19, 1728): 'John Gay is now become one of the obstructions to the peace of Europe, the terror of ministers, the chief author of *The Craftsman* and all the seditious pamphlets against the government.' Gay himself said, in the preface to *Polly*: 'My only intention was to lash in general the reigning and fashionable vices; and to recommend and set virtue in as amiable a light as I could.' It does not seem clear that the object of his satire, primarily, was Italian opera.

There had been satires on Italian opera before 1728; and there were afterward. But these satires, though in some ways close to ballad opera, apparently without exception remained distinct from it. In 1708, Richard Estcourt brought out at Drury Lane a burlesque, *Prunella*, 'the sense of music collected from the most famous masters by Mr. Airs.' It was in 1710 that Addison protested against Italian opera, in *The Spectator*. In 1713 Martin Powell's mock opera *Venus and Adonis* was acted. In 1719 came Mrs. Aubert's *Harlequin Hydaspes*. Though H. Barton Baker, in his article on English opera in *Belgravia* (Sept., 1877), indicates that Fielding's *Tom Thumb* (1730) was an imitation of *The Beggar's Opera*, it seems to have had too little music for an opera, and to have been, rather, a satire on heroic plays. But in 1733, altered to *The Opera of Operas*, 'by Mr. Hatchet and Mrs. Haywood,' it was set to music by Lampe in the Italian manner. In 1780 O'Hara altered it to a burletta. In 1737, Lampe provided the music for Carey's *Dragon of Wantley*, a burlesque opera of which fourteen editions were printed within a year. Theobald's *The Happy Captive*, in ridicule of Italian opera, came in 1740. In

1745 appeared Cibber's *Temple of Dulness, with the Humours of Signor Capochio and Signora Dorinna*, the music by Arne. In 1745, also, Lampe made a mock opera of Richard Leveridge's *Pyramus and Thisbe*, which had been produced in 1716 as a comic masque, 'dressed out in recitatives and airs, and as diverting as a dance of chairs and butterflies.' When Foote's comedy, *The Knights*, was brought out in 1747, it 'at that time terminated with a droll concert between two cats, in burlesque of the Italian operas'. Bickerstaffe's and Dibdin's mock-Italian serenata, *The Ephesian Matron*, came in 1762. Of the burlettas—the songs of which were often set to old tunes—O'Hara's *Midas* (1764) is a characteristic example. In 1770 appeared G. A. Stevens's burlesque opera, *The Court of Alexander*. As the persistence of these derisive attacks on Italian opera indicates, ballad opera did not drive Italian opera out of England. The three forms existed together: Italian opera; ballad opera; and satires on Italian opera.

'It was a period [1728-1823] which . . . was essentially English, and kept entirely free from the style of Continental opera,' Mr. F. J. Sawyer observes in his article on *English Opera after Purcell*. Ballad opera, however, had a Continental parallel, to some extent in Germany, and particularly in France. Molière's *Le Sicilien*, and one or two others of his 'comédies avec musique', comply with the requirements of opéra-comique. They correspond, in a way, to such works as Elkanah Settle's *The World in the Moon*, for which Daniell Purcell and Jeremy Clarke composed music. Much closer is the resemblance between English ballad opera and such a work as Favart's *La Chercheuse d'Esprit*. It has seventy-one songs, all to named and presumably familiar tunes; and in the 1741 edition, as in the publications of John Watts, the music of thirteen airs is given in notation. As a later example may be taken *Comme on gâte sa vie*, a comédie-vaudeville by Saint-Yves and Adolphe Choler, produced at the Théâtre des Folies-dramatiques, October 27, 1760. Its twenty-six songs are all to named tunes. In 1762, on March 19, Sterne wrote to Garrick: 'The whole city of Paris is bewitch'd with the comic opera; and if it was not for the affair of the Jesuits, which takes up one half of our talk, the comic opera would have it all. It is a tragical nuisance in all companies as it is.' Probably several hundred pieces, true in every respect to the type of ballad opera, were produced in France during the eighteenth century.

The influence of English opera on this French development is not conspicuous, though *The Beggar's Opera* was translated by Hallam in 1750, and printed at London as 'Représentée sur le petit Théâtre François dans le marché au foin'. The company at this theatre is attacked in an anonymous pamphlet (undated, but apparently 1749):

'Some Considerations upon the establishment of the French Strollers, the Behaviour of their Bully-Champions, and other Seasonable Matters.' *The Beggar's Opera* was again translated in 1756 by Claude-Pierre Patu, with *The Blind Beggar of Bethnal Green*, and Coffey's *Wives Metamorphosed*, on which Sedaine based *Le Diable à quatre*. But the attitude of the French in these matters is not one of grateful deference. Théodore de Lajarte, in his catalogue of the musical library of the Théâtre de l'Opéra (1878), says, for example: 'Balfe constitutes a true anomaly. To belong by birth to the United Kingdom, and to become a musician, and what is more, a melodious musician—there is something to astonish posterity. . . . In explanation, it should be noted that Balfe was Irish.' To Burgoyne, the writer of *Richard Cœur de Lion* and *The Maid of the Oaks*, Villemain pays the curious tribute: 'Le général Burgoyne, plus chaste dans son langage qu'aucun des auteurs dramatiques anglais.' Pichot, in his 'Notice' on *The Padlock* of Dibdin (*Chefs-d'œuvre des Théâtres Étrangers*, 1822), says: 'Il faut avouer que quelquefois nous avons entendu aux théâtres de Londres de couplets passables, mais, en général, Dieu préserve nos oreilles du chant des Anglais. Pour ce qui est de la musique de leurs opéras comiques, elle est quelquefois assez bonne, mais c'est toujours quand nos compositeurs en ont fait les frais . . . le goût de ces sortes de pièces [comédies à couplets et à roulades] y [en Angleterre] soit devenu exclusif. Ce goût n'est qu'une manie ridicule chez un peuple anti-musical.' Such was the courtesy of the old régime.

'It is to the charming musician Gilliers (1667–1737),' says Henri Chervet in *La Nouvelle Revue* (1906, xli. 41), 'that belongs, as it were, the begetting of this opéra-comique. It is he who replaced, definitely, known airs and vaudevilles by airs composed specially for the verses of the piece; it is he who, after adding overtures and symphonies, gave to his music more and more importance, and introduced it more intimately into the action of the drama.' A corresponding position, in the history of English opera in the latter half of the eighteenth century, is assigned usually to Storace. He is credited with introducing the finale in several movements, and with extending his music to continue the dramatic action. His work does not seem to have been conspicuous in England, however, till 1788, when *The Doctor and the Apothecary* was brought out at Drury Lane. As early as 1729 original music appears in the ballad operas. In that year, it was contributed to *The Lover's Opera*, by Charke; and to *The Village Opera*, by Fairbank. In 1732, Seedo supplied original music for *The Devil of a Duke*, *The Lottery*, and *The Mock Doctor*; and in 1733, for *The Boarding School*. An air in *The Lover his own Rival* (1736)

was composed by Stanley. Many of the airs in the earlier ballad operas are not named; and though some have been recognized as familiar tunes, others, apparently, may have been composed for the occasion. In the later period, original music was provided by Rush (*The Capricious Lovers*, 1764); by Carter (*The Rival Candidates*, 1775); and by W. Jackson (*The Lord of the Manor*, 1781). Still more notable was the work of Arne, beginning in 1762; of Arnold, from about the same time; of Dibdin, from 1768 on; of Linley (*The Duenna*, 1775); of Hook and of Shield, from 1778. Much, then, had been done before Storace. It is doubtful whether any single composer in England did as much to develop original and concerted music as was done, according to M. Chervet, by Gilliers in France.

The development of original music cannot easily be traced with precision. 'In 1763', says Burney, 'the English pasticcio burlettas of *Love in a Village* and in 1765 *The Summer's Tale* and *The Maid of the Mill* betrayed us into a taste for Italian melody which has been the model of most of our vocal composers in and out of the theatre ever since.' *The Siege of Belgrade* (1791, music principally by Storace), impressed W. T. Parke 'as a marked instance of the rapid transition which the English opera had made, from the simplicity of the ballad farce to the splendours of the Italian drama.' But the compiled or ballad opera persisted after the original or comic opera came in; and for how long one can hardly tell. That *Galligantus* (1758) was not the last without new music is indicated by *The Heroine of Love* (1778); by *Gretna Green* (1783); and by *Critic upon Critic* (1780-92). Ballad opera, as the word is used here, survived even the period of mélodrame, which began to affect English opera in the last decade of the eighteenth century. Thomas Dibdin's *The Covenanters*, though it had some new music, seems clearly to have been a ballad opera. It was 'first acted at the English Opera House in 1835'.

GEORGE TUFTS.

# STUDIES IN THE TECHNIQUE OF SIXTEENTH-CENTURY MUSIC

(Continued from p. 41)

## SCALES OF G.

### *Seventh or Mixolydian Mode.*

ONE of the most important facts connected with the seventh ecclesiastical Mode is the nearness of its approach to the modern major scale; indeed, if for the whole tone *f g*, in the upper close, we substitute the chromatic semitone *f# g*, the identity is complete. With regard also to the sentiments said to be aroused by the mixolydian melodies, these partake—supposing the chromatic alteration of the scale to be adopted—in that general character of levity and wantonness which the mediæval writers always professed to discover in melodies cast in a modern mould; in those passages, on the other hand, in which the *f* remained natural, composers perceived a certain character of hardness, roughness, and asperity.

The strictly proper openings and cadences of the mode are upon G, D, and d; A, F, C, and E, though irregular, are constantly used, both naturally and transposed.

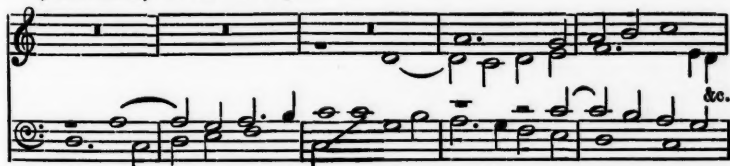
### PLAIN OPENING.

(PALESTRINA.)

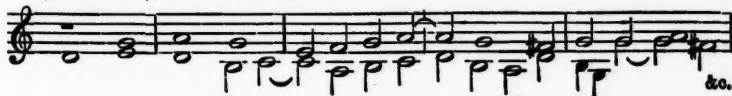


### FUGAL OPENINGS.

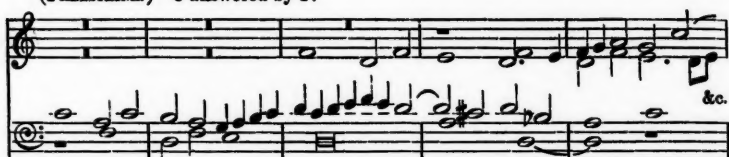
(PALESTRINA.) D answered by A.



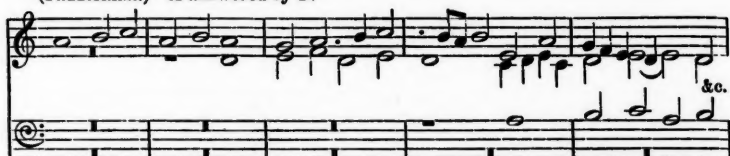
(PALESTRINA.) D answered by G.



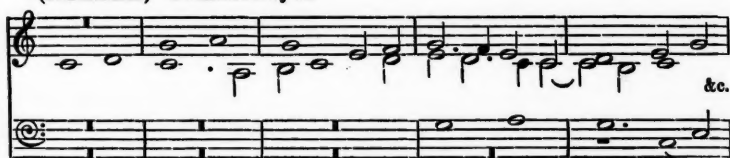
(PALESTRINA.) C answered by F.



(PALESTRINA.) A answered by D.



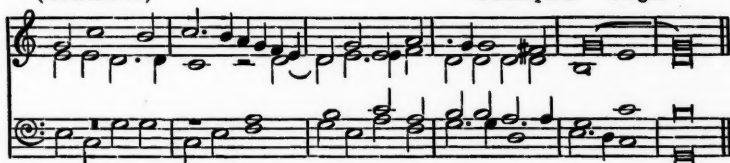
(PALESTRINA.) C answered by G.



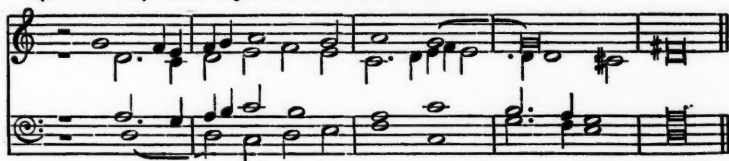
## FINAL CADENCE.

(PALESTRINA.)

Interrupted. Plagal.



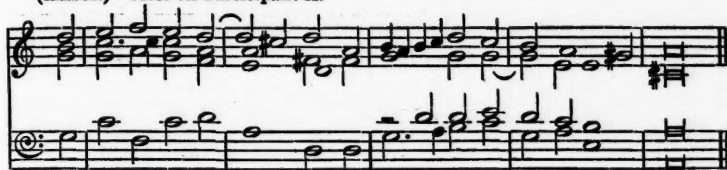
(PALESTRINA.) Less important close on Dominant D.



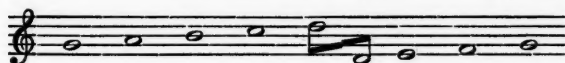
(PALESTRINA.) Passing close on G.



(LASSUS.) Close on Participant A.



# SCALES OF G.



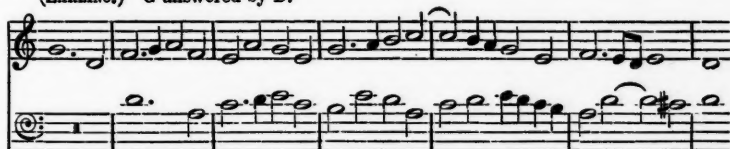
## *Eighth or Hypomixolydian Mode.*

The proper characteristics of this Mode, according to Zarlino's authorities, is, they say, a certain natural suavity and an abounding sweetness and softness, that fills the minds of the hearers with joy and creates a pleasureable gaiety, yet far from wantonness and vice. Therefore they accompany it with gentle words or matters, containing sometimes utterances of a serious and religious character, such as are adopted in imploring the grace of God.

The principal openings and cadences are the same as in Mode vii —g<sup>♯</sup> D G. The  $\sharp$  occurs more frequently in this scale than in that of Mode vii, since the position of f, between the final and the lowest note of the plagal range, more frequently demands it.

## FUGAL OPENING.

(ZARLINO.) G answered by D.



## PLAIN OPENING.

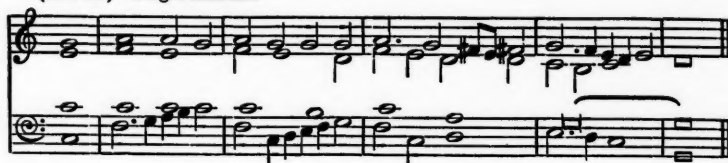
(LASSUS) G to passing close on C.



(LASSUS.) Full cadence on G.



(LASSUS.) Plagal cadence.



H. E. WOOLDRIDGE.

## THE ITALIAN SINGER IN MILTON'S SONNETS

### I.

FEW of Milton's poems are so little known as his Sonnets in Italian, or have been so lightly dismissed by editors and biographers. They contain passages which have never been elucidated, and no plausible theory has yet been suggested concerning the lady addressed in them, to whom Milton offered a tribute of admiration and poetic worship never given to Mary Powell or Catherine Woodcock. Some imagine that she was Leonora Baroni, whom Milton heard at a concert during his visit to Rome; but there is nothing to show that he was personally acquainted with Leonora Baroni, although he composed some Latin verses in her honour. About the lady of the Sonnets he has given several indications. She was evidently young, and had a foreign type of beauty, new to the poet, with a dark complexion and black eyes; she was well educated, spoke well, and was familiar with several languages, Italian being one, and English, as we shall see reason to believe, another; above all, she was a charming and accomplished singer: her voice 'might lure the toiling moon from the mid hemisphere'. Such was the woman to whom Milton, who wrote nothing insincerely, and whose attitude towards other women was so unlike, found it in him to say, 'I bring to you in devotion the humble gift of my heart.' It seems also that she was aware of his admiration, and was not unwilling to respond. From the Canzone which is placed among the Sonnets we learn that he composed the poems in Italian, rather than English, at her own suggestion, she having said, 'It is the language of love.'

Still another fact can be deduced from the Sonnets themselves, and it is one which has hitherto passed unnoticed. The Christian name of the lady was Emilia, as Milton discloses in the first lines of the first Sonnet:

Donna leggiadra, *il cui bel nome onora*  
L'erbosa val di Reno, e il nobil varco . . .

Here it is indicated that the name of the lady is itself a beautiful one, and that it 'honours the grassy vale of Reno, and the famous ford'. The first allusion is clearer than the second. The Reno is a stream which descends from the Apennines northward, and passes near Bologna. It has been assumed, somewhat hastily, that the lady

was a Bolognese; but it is neither her presence nor her beauty that illustrates the valley of the Reno, if the poem be read aright, but merely her name. Milton follows the example of Petrarch, and the tradition of Italian sonnet-writing, in playing upon the name of his innamorata, and pursuing the associations it may suggest. Emilia is the district north of the Apennines traversed by the Via Emilia, which is recalled in *Paradise Regained* :

Legions and cohorts, turms of horse and wings;  
Or embassies from regions far remote,  
In various habits, on the Appian road,  
Or on the Emilian.

The Reno flows directly through the Emilian region, and is its chief river. It is not a stream of much note; but Milton's thoughts may have been directed to it by a popular work on Italian geography, the *Descrittione di tutta l'Italia*, by Leandro Alberti. In this book the district of Emilia is described at length, and the Valle di Reno is particularly celebrated. Alberti writes:

'Returning to the Via Emilia, we see a long bridge over the Reno, two miles distant from Bologna, by which the Via Emilia is continued; and having passed it, ascending on the right side of the said river, we first reach the village of Casalecchio, . . . and a little further on we enter into the Valle di Reno, so called from its position along the right bank of the river; which is most beautiful, fair, fertile, and productive of wheat and other cereals, and of the finest wines, . . . and good fruits of every kind.'

He then depicts certain gardens in the Valle di Reno, which are most fair, adorned with jasmine, roses, and rosemary, having the murmur and whisper of waters descending by many rills, with the singing of birds, and everything fitted for pleasure and delight.

The allusion to the *nobil varco* or 'famous ford' seems obscure. There is no ford in the Reno itself which deserves to be called by that name, and attempts to identify such a spot have been fruitless. But Milton spoke of the district of Emilia in general, and was not restricted to one river; he was more likely to mention two, for such allusions are apt to go in pairs; and he believed that the celebrity of the ford would suffice of itself to mark the second stream, without the actual utterance of its name. In the eastern part of Emilia there is the most famous ford in the world—that of the Rubicon. Its associations were familiar to Milton, and they are recalled by Leandro Alberti, a few pages before the description of the Reno already quoted. Alberti alludes to the story of a column placed near the Rubicon by the Senate and bearing an inscription which forbade

any general returning to Italy to cross the stream with arms and standards, on penalty of being declared an enemy of the Roman people. He continues:

'At this river Cæsar stopped, when returning from Gaul to Italy on his way to Rome, and was much in doubt whether he ought to pass over with his army or not. After some debate, seeing certain prodigies which seemed to invite him to cross (*valicare*) the river, he resolved to pass over in arms, saying, as Suetonius relates, "Let us go whither the portents of the gods and the guilt of our enemies call us. The die is cast."'

The Reno and the Rubicon are thus mentioned alike by Alberti, and appear in his work among the chief Emilian streams. The use of such allusions is entirely in Milton's manner, for his poems testify everywhere to his interest in geography and study of geographical literature. If he consulted the *Lexicon Geographicum* of Ferrari, he would find Emilia defined as the district between Rimini and Piacenza, which includes both rivers, and the Rubicon itself designated as *fluvius Emilie*.

The significance of the lines with which the first Sonnet opens thus becomes clear: the knowledge of Italy shown by the poet is derived entirely from books; and the idea that Milton wrote of the Reno after he had seen it, and that his lady was found near its banks, at Bologna or elsewhere, falls to the ground. All the evidence indicates rather that the Sonnets were written before his Italian journey, and that the unknown Emilia belonged to an Italian family resident in London. Milton's interest in Italian dates from a very early period in his life. It ranked as one of the learned languages, an essential branch of scholarship, and he was deeply absorbed in its study when still an undergraduate at Cambridge. It was not more difficult to compose Italian sonnets in England than Latin or Greek verses, and for writing in Italian he had a special reason—the suggestion of the lady herself. Several passages in the Sonnets are significant. In some charming lines Milton compares himself to a maiden dwelling on a rugged hill, *colle aspro*, who tends with care a strange and beautiful flower from some gentler climate, which thrives but poorly so far from its native spring: so he cultivates the flower of a foreign speech. The metaphor hardly need be expanded: the *colle aspro* is England, where the poet writes, and where Italian verse flows with difficulty from his pen. And in the Canzone he tells us that he is surrounded by youths and maidens who jest at his labours, and ask why he thus writes in a strange and foreign tongue—in *lingua ignota e strana*. The youths and maidens are English, not Italian, and Milton is still on his native soil. He is not understood by his own people, he writes in the second

Sonnet, when he thus changes the speech of the Thames for that of the Arno, at the bidding of Love, who asks nothing in vain.

## II.

The problem of the Italian Sonnets may now be stated, although no complete solution can be given. We seek to discover a lady whose age approaches that of Milton, born in 1608, whose name is Emilia, who belongs to an Italian family in London, and who is distinguished by her accomplishments as a singer. The mystery remains a mystery, but it is possible to suggest the lines on which a solution may be found. There was in London in Milton's time an Italian colony, which was numerous and connected particularly with music. Its most famous member was Alfonso Ferrabosco, son of an Italian musician who had come from Bologna in the time of Elizabeth: he composed music for the Masques of Ben Jonson, and received a peculiar homage of friendship and admiration from that poet, whose esteem was usually hard to win. Jonson had no other friend whom he praised so cordially, hardly even Shakespeare. The family of Ferrabosco is much in evidence during the reign of Charles I, and reappears after the Restoration. That of Bassano, sometimes written 'Bassanio', was descended from several brothers who settled in England about the middle of the sixteenth century, and founded a numerous race. They were originally from Venice—a point of some interest, if we note the appearance of the name 'Bassanio' in Shakespeare's play. It does not occur in the Italian *novella* on which the *Merchant of Venice* is founded, where the hero has another and less euphonious title. Other Italians associated with music in England were the families of Lupo and Galliardello, and many more. Their names may be seen in the lists of musicians attached to the court printed in THE MUSICAL ANTIQUARY and in *The King's Musick*. Of the other members of the King's Music in the reign of Charles I, some were English, some French. Among the latter the chief figure was that of Nicholas Lanier, who was well known both as a musician and a painter. The Laniers were originally from Rouen; but one of the founders of the house married an Italian wife from the family of Galliardello, and there is evidence to show that among the Laniers also the Italian language was familiarly spoken.

If the young Milton formed any wish to be acquainted with the Italian circle, being drawn by his interest in the language, which he was then studying with ardour, and in music, his favourite art, the mode of access was easy. His father, John Milton, was a scrivener by profession, but by predilection a musician. His house was a centre

of musical society, and he contributed to several musical collections, in one of which pieces by Alfonso Ferrabosco and Thomas Lupo also appear. It is not certain how the younger Milton first made the acquaintance of Henry Lawes. The latter was his senior by thirteen years, and there were no ties of association at school or college. It can but be supposed that Lawes was one of the musical circle which met in the house of the elder Milton, and thus became known to the son. Their friendship, however it began, was close and intimate, and withstood the strain of political differences in a time of civil war. Through Henry Lawes the poet had a ready way to the Italian musicians of the court. In the records of the King's Music the name of Lawes appears side by side, on many pages, with those of the Ferraboscios, Laniers, Bassanos, and Lupos. He was in constant and almost daily intercourse with his Italian colleagues during his active life; and Milton's familiarity with Lawes might bring him also into their society. The poet's stay at Horton from 1632 to 1638 did not interrupt his connexion with the musicians of London; for he visited the city at intervals to take lessons in music, as he states in the *Defensio Secunda*.

Unfortunately for our present purpose, little is known concerning the women who belonged to the Italian colony. The documents of the King's Music give the names of the fathers and brothers, in their professional capacity, not those of the sisters and daughters. The latter can be traced only by entries in parish registers, wills, and other not very accessible documents. There was an Emilia Bassano,<sup>1</sup> named in the Will of Baptist Bassano, but she was older than Milton by many years. The Will shows the occurrence of the name in at least one family of Italian origin, but otherwise it gives no clue. It does appear, however, that the women belonging to the Italian group sometimes acquired celebrity by their musical talents. Samuel Pepys mentions in his diary that he had seen and heard the famous Mistress Ferrabosco, who was much admired for her beauty and her singing. But Mistress Ferrabosco cannot be identified with the mysterious Emilia. She belonged to a later generation, and was probably Alfonso's granddaughter.

<sup>1</sup> Baptista Bassani in his Will, dated January 8, 1575-6, bequeaths to 'Emelia Bassany daughter of the bodie of Margaret Bassany alias Margaret Johnson my reputed Wief the sum of one Hundrethe poundes . . . to be paid at her full age of one and twentie Yeres or daye of Mariage whether shall first happen'. He also left property in the Parish of St. Botolph's, Bishopsgate, to Margaret Johnson, which was to pass, on her death, to 'the saide Emelia, And unto Angela Hollande, nowe wief of Joseph Hollande gentleman and sister to the saide Emelia'. The Will is printed in *The Musician*, Aug. 18, 1897. It may also be noted that the wife of Alfonso Lanyer was named Emilia: it is not known what family she belonged to. She published a poem in 1611.

## III.

It is well known that public concerts were not established in England until after the Restoration; but in the time of Charles I concerts in private houses, especially those of musicians, were frequent, and guests were freely admitted. Milton's own early poem, *At a Solemn Music*, was suggested by such a concert, probably at his father's house in Bread Street, where the poet himself was one of the choral singers. The Dutchman Huygens, secretary to the Prince of Orange, mentions in his letters that during his stay in London in 1618 he went twice a week to hear music at the house of Giovanni Francesco Biondi, and there met with Italian musicians—*braves et galantes gens*, Huygens adds. So also the Duchess of Newcastle records that, when on a visit to London during the Civil War, she went three or four times with her brother-in-law, Sir Charles Cavendish, 'to hear music in one Mr. Lawes his house.' The music included solo singing, sometimes long pieces in recitative; and once at least Milton heard, at a concert given by Lawes, a young female singer of some skill and accomplishment. Among the poems which Lawes set to music was the *Complaint of Ariadne* by Cartwright, one of a class of compositions designed to be sung in character and in a semi-dramatic manner, like a detached passage from an opera. Ariadne is supposed to appear in Naxos, lamenting the desertion of Theseus and her own desolation, cheered at last by the appearance of the god. The poem is a long one, containing over a hundred lines, and in an intricate and varied metre. That it should be rendered in character, a young girl must have appeared as Ariadne; and both verse and music demanded a well-trained singer. The fact that Milton had heard it sung appears from the lines in his Sonnet to Lawes:

Thou honour'st verse, and verse must lend her wing  
To honour thee, the priest of Phœbus' quire,  
That tunest their happiest lines in hymn or story;

a note to the Sonnet, when it was first published, adding: 'The Story of Ariadne, set by him in music.' There were, however, other compositions by Lawes that could have been fitly sung only by a young girl; one may be found in the song of Sabrina, the River Goddess, in Milton's own Masque of *Comus*, presented at Ludlow Castle in 1634. It was the time when the Masque was at the height of its popularity, and performances were frequent and gorgeous, both at Whitehall and in the houses of the nobility. Two classes of performers appeared in the Masques—aristocratic amateurs and professional musicians and singers, some of the latter being women. The former, as a rule, did little more than execute the dances which

were the central feature in a regular Masque, whilst the professional musicians did the speeches and songs. To this rule there are some exceptions, one being *Comus* itself, in which three of the six parts were presented by the Earl of Bridgewater's children.

In the list of *dramatis personæ* appended to the Masques it is usual to mention only the aristocratic performers, passing over their professional helpers in silence. Hence the significance of the list prefixed to *Comus* by Henry Lawes himself when he published the play. It contains only three names, those of Lord Brackley, his younger brother, and his sister, Lady Alice Egerton. We know from the dedication that Lawes appeared as Thyrsis; and two performers are thus left unaccounted for, those who represented *Comus* and *Sabrina*. Had those parts been presented by members of the nobility, friends or relatives of the Bridgewater family, it would have been discourteous to omit their names whilst recording those of the Egertons themselves, and Lawes was too good a courtier to fall into such an error. We may conclude that the performers of the Masque were divided into two groups, and that *Comus* and *Sabrina* belonged to the same class of musicians and singers as Lawes himself, and were introduced from his own circle, not from that of Lord Bridgewater. For the part of *Comus* he may have selected his brother William Lawes, or perhaps one of the Laniers, who had a large experience in the production of Masques at court. It is not known whether Milton went to Ludlow to be present at the performance; but there must needs have been rehearsals, probably in London in Lawes's own music-room, where the poet might hear his verses, and among them the exquisite song of *Sabrina*.

The inquiry pursued in this article leads to no positive conclusion, and does not reveal the identity of Milton's *Emilia*, which some fresh discovery may bring to light. But it suggests a complete change in the presentation of the subject we have discussed. We need not look for the lady of the Sonnets in Italy, either in Leonora Baroni or in some unknown Bolognese on the banks of Reno. She was a girl of Italian parentage, speaking both Italian and English, whom Milton had met in his own native city. Perhaps the voice which so charmed the poet, and seemed able to draw the moon from its course in heaven, may have been heard when she sang as Cartwright's *Ariadne* or his own *Sabrina*, 'in one Mr. Lawes his house.'

JOHN S. SMART.

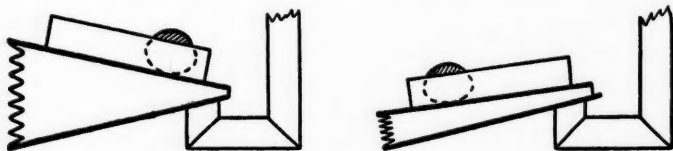
## NOTES ON ORGANS AND ORGAN-BUILDERS

### I.

#### DOUBLE ORGANS AND DOUBLE BLAST BELLOWS.

(iv, p. 24.) The term 'double organs' was also known in Holland. In the contract between the Magistrate of Alkmaar and Levin Eekmans, organ-builder, dated June 6, 1638, I find: 'M. Levin shall convey the little organ from the south porch, and join it to the great organ [this was an organ placed in the west end of the church of St. Laurens at Alkmaar] in order that this organ shall be a "dubbel orgel".' It is impossible to say what the compass of the keyboard in these organs may have been, because the contract was not carried out, and the organs were renovated by another builder. Wagenaar in his *History of the City of Amsterdam* (1765, ii, 186) says that the organ in one of the Lutheran churches in this city was in 1719 a 'dubbel orgel'; while we know from other sources, viz. Hess's *Specification of remarkable Organs*, 1774, p. 11, that in this year this organ was an instrument with two keyboards. Nevertheless, Mr. Galpin's opinion, that the words 'single' and 'double' have reference to the compass of the keyboards and not to the number of keyboards, is very plausible. The terminology employed in the descriptions of organs before *circa* 1680 is very confusing.

(pp. 25-8.) What Mr. Galpin calls 'double blast bellows' are to be found in a little instrument in my possession, dating from the beginning of the eighteenth century. This instrument has a pressure of 32 mm. =  $1\frac{1}{4}$  inches. The wedge-shaped or diagonal 'reservoir' is



what is called in Dutch a *haaienbek*, in German a *Froschmaul* (I do not know what it is called in France and England). The external dimensions are: width,  $62\frac{1}{2}$  cm., length  $105\frac{1}{2}$  cm., while the distance inside between the top and bottom boards is 32 cm. when the reservoir is full. To equalize the pressure, which is naturally diminished when the upper board sinks, a cylinder of lead rolls from right to left when

this board is lowered and inclined. This is a construction which I have never seen elsewhere, and of which I know no other instance.

When this construction of 'double blast bellows' was introduced into organ-building is unknown to me.

J. W. ENSCHEDÉ.

Amsterdam.

## II.

### AN OLD ORGAN AT SALISBURY.

*Salisbury—St. Edmund's Church.*

EXTRACT from the Churchwardens' accounts, from 1 Edward IV to 25 Elizabeth ('A book of 18 pages, soiled'—Dec. 18, 1583, Paris):

1567. A newe payre of organs & money  
begged towards them.

2	9	8
	11	6
	9	9
	9	0

---

3 19 5 (sic)

The whole charges of the new organs came to 37l. 12s. 10d.

This note from a document in the Record Office (Dom., Addenda, Eliz., vol. xxviii, no. 48) may interest some of your readers.

ANDREW FREEMAN.

[St. Edmund's, Salisbury, was one of the churches that owed money to Ralph Chappington: see the abstract of his will below.]

## III.

### JOHN CHAPPINGTON.

SIR WILLIAM COPE, I think, was the first to draw attention to this organ-builder, in an article on 'Early Organ Builders in England', contributed to *The Parish Choir* (vol. iii, p. 82). He appears to have built an organ for Westminster Abbey about 1596; and one for Magdalen College, Oxford. Rimbault also alludes to Chappington in *Early English Organ Builders*, 1864, and quotes from the 'Libri Computi' of Magdalen College. The new edition of *Grove's Dictionary* gives the further information from Chappington's will that he was born at South Molton, Devon, and died at Winchester between June 27 and July 4, 1606. I think, however, that *Grove* is wrong in saying that he was buried in Wells Cathedral. It is true that he 'desires' to be buried there, but he also contemplates the possibility of being buried either at Salisbury or at Winchester. I am informed by

Dr. Davis, who has kindly interested himself in the matter, that there is no tombstone nor inscription to him in Wells Cathedral, but that the registers do not go back far enough to be of use. The probability is that he was buried at Winchester, as he died there. An abstract of his will is given, and also of that of his brother Ralph. The number of churches that owed Ralph money is noteworthy: was it for tuning the organs?

ORGANIST.

*Prerogative Court of Canterbury.*

*62. Stafford.*

Will of John Chappington of Winchester, co. Southampton, organmaker, dated [26 June 1606].

I desire to be buried in the Cathedral church of Wells.

I give to the singingmen and choristers of the same church 20 s.

To the cathedral church of Winchester 20 s.

To the cathedral church of Sarum 20 s.

If I die in Winchester or Sarum I give to the bellringers of the same 10 s & for my grave there in the church 10 s.

To the poor of Winchester 3 l.

To the poor of the Soake n<sup>r</sup> Winchester 40 s.

To the poor of South Molton where I was born 5 l.

To my cousin Alice Shapton's three daughters 30 s.

To my cousin Elizabeth Sutton, wife of James Sutton, 10 s.

To John Wartop my servant 40 s.

To William Mandfeilde my apprentice 10 s.

To my cousin Fraunces Chappington & Florence Chappington daughters to my brother Ralfe Chappington 20 l.

To Thompson Kinge, widow 10 l.

To my godson John Colson a pair of virginals in the possession of the Bishop of Winchester.

To Florence Andrews, my goddaughter 10 s.

[The continuation of this will is nuncupative and ? made the 27 June 1606 and appoints William Budd residuary legatee & executor. The testator said my brother Raulfe Chappington shall not have to doe with any good I haue for he is very troublesome.]

Witnesses :—M<sup>rs</sup> Rugg Marye M. Alice Perkins Thompson Kinge's mark his servant William Manfeilde his servant.

Memorandum: the day & year above said the said John Chappington appointed the said William Budd his executor & refused to allow his brother Ralfe to be associated in the executing of the will.

Proved :—4 July 1606 by the exor. named.

*Prerogative Court of Canterbury.*

38. Soame.

Will of Raphe Chapington of Netherbury, co. Dorset, organist, dated 7 June 1619.

I desire to be buried in the church or churchyard of Netherbury.

I give to the reparation of the parish church there 5 s.

To the church of South Moolton 10 s.

To the poor of Netherbury 10 s.

To Florance Chapington, my daughter being unmarried 20 li.

To Elinor Chapington my daughter 20 li.

To Frauncis my daughter, wife of Richard Wilmoth 20 li, & to her 3 children 6 li.

Residuary legatee & executor:—Richard Chapington.

Debts owed unto me by Thomas Golloppe of Strode in the parish of Netherbury, Dennis Munden, Thomas Mantell, John Gray, John Collens, my tenant at Wemden; from Our Lady Church in Sarum 13 s; St. Thomas' Church in Sarum 10 s; St. Edmund's Church in Sarum 10 s; from St. Augustine's church in Bristol for two years wages 20 s; from the church in Wedmoore co. Somerset for 3 years ended at Midsummer next 15 s; from Bridgewater church 10 s.

Signed:—Ralfé Chapington (mark).

Witnesses:—John Strode, Hugh Crabb.

Proved:—5 May 1620 by the exor. named.

## IV.

## ABRAHAM JORDAN'S PATENT.

THE Jordans, as *Grove's Dictionary* tells us, 'deserve especial notice as being the inventors of the swell, which was in the form of a sliding shutter, and was first applied to the organ which they built for St. Magnus's Church, London Bridge, in 1712.' Their petition for a patent for their invention has been copied from State Papers, Domestic, Entry Books, 246, p. 211.

To the Queen's Most Excellent Majesty.

The humble Petition of Abraham Jordan sen<sup>r</sup>. and Abraham Jordan jun<sup>r</sup>. of St. George's Southwark in the county of Surrey, Organ Builders.

Sheweth

That your Petitioners by their study and industry have found out and brought to perfection a new invention of emitting sounds from an organ, so as to make it represent the passion of a human voice, by swelling the notes and falling them, as if inspired by human breath, at the sole pleasure of the organist, a thing before thought impracticable, which will

be of great use to church and other organs by adding much to the harmony and music thereof.

Forasmuch therefore as your petitioners are the first inventors of the said art, and have been at trouble and charge in finding the same out,

Your Petitioners humbly pray your Majesty will be graciously pleased to grant them letters patents under the great seal of Great Britain for the sole use of their invention for the term of 14 years, according to the statute in that case made and provided.

And your Petitioners shall ever pray &c.

25 Feb. 1712[-8] referred for report to the Attorney or Solicitor General.

V.

GEORGE HARRIS, OF DUBLIN.

IN the Proctor's Accounts of Christ Church Cathedral, Dublin, there are several entries relating to George Harris, who built an organ for the cathedral in 1663, at a cost of £130. In 1666 he received a further gratuity of £10, and a similar sum in 1667. It is of interest to note that Lancelot Pease, a lay vicar-choral of Christ Church Cathedral, supplied 'a chair-organ with five stops' in 1667, at a cost of £80. Of these five stops, one was a Principal 'to double C fa ut', and another 'a Recorder of wood'. In the specification (*penes me*) it is added: 'the Sound board and Roller board to be of good and well seasoned oak, with a set of Keys suitable to the Great Organs Price £80. 27th June, 1667.' Who was this George Harris? Was he a brother of Renatus?

W. H. G. F.

VI.

WILLIAM BETON.

It is not clear what the correct spelling of this maker's name was. The spelling *Boton*, however, in B. M. Stowe 571 (*Mus. Ant.*, iii. 104) must certainly be a clerical error: all the other variants of the name have an 'e' in the first syllable. The spelling *Beyton* in the MS. of 1547 given in *Mus. Ant.*, iv. 56, is in itself proof that there cannot have been an 'o' in that place.

William *Betton* is named as organ-maker to Henry VIII in 1537, when he received a salary of £20 (so Nagel, *Annalen der englischen Hofmusik*, p. 19: Burney, *History*, iii. 1, spells the name *Betum*, professing to quote from Rymer's *Foedera*). In the *Privy Purse Expenses of the Princess Mary* (ed. Madden, 1831) we find in January, 1542-3, an entry of vijs. vjd. paid to *Betyne's* servants for mending the regals of the princess. William *Beton* or *Betun* (says Rimbault, *Early English Organ Builders*, 1864) was employed to build the organ for the old cathedral of St. Paul's, destroyed in the great fire of 1666. What is Rimbault's authority for the last statement?

CANONIOUS.

## HANDEL IN CONTEMPORARY SONG-BOOKS

ANY one who has had even a limited experience of cataloguing printed music knows that one of the most puzzling and troublesome parts of the work is the identification of arrangements. In the case of many composers the task is much lightened by the possibility of consulting authoritative thematic catalogues, but when these are not available it is often a matter of long and wearisome research before the source of a particular arrangement or adaptation can be identified. With Handel this is especially the case, not only because no thematic index of the composer's music has been published, but also because the monumental edition of his works issued by Dr. Chrysander under the auspices of the German Handel Society is itself incomplete. In saying this there is no wish to detract from the merit of Dr. Chrysander's labours. The edition is a marvel of industry and research, especially when it is remembered that the editor's life was spent in Germany and most of his materials had to be obtained in England. The only wonder is that the result should be as satisfactory as it is. But it is much to be regretted that Dr. Chrysander did not live to complete either his invaluable *Life of Handel* or the edition of the great composer's works, for then we should probably know why he has omitted much that he has rejected and also his reasons for adopting various readings from the mass of manuscripts that he must have consulted. The omissions may be supplied by the issue of supplementary volumes, but for the critical part of the work a series of 'Revisions-Berichte' (such as have appeared in the case of the Schubert and other editions) is required, and these must, to some extent, be based on the editor's own notes, if they are still in existence. Lastly, to complete the whole, a thematic catalogue, on the lines of those in the Bach and Palestrina's editions, is absolutely wanted. Though the work is almost too arduous to be undertaken by one man, it is to be hoped that Dr. Max Seiffert, upon whose shoulders the mantle of Dr. Chrysander has worthily descended, will see his way to supply to some extent the deficiencies pointed out. As a small contribution to the task it seemed, in the course of re-cataloguing the music in the British Museum Library printed before 1800, worth noting the various songs which were issued under Handel's name, some in single sheets, but for the most part in eighteenth-century collections, and identifying,

so far as a limited time for research would allow, the sources of the various adaptations.

With regard to these scattered fragments M. Schoelcher remarked that 'all collections of songs about that epoch are full of things "by Mr. Handel", but of which he was certainly guiltless; and these are always airs from his operas, and even from his oratorios, adapted to English rhymes', but in putting together the notes accumulated in cataloguing the Museum collection it became obvious that M. Schoelcher's statement was rather too sweeping, and that the 'things by Mr. Handel' printed in the eighteenth century might be divided into three categories, viz.:

- A. Original compositions by Handel which appeared in no other form;
- B. Songs which can be identified, and
- C. Doubtful and spurious compositions.

Class C probably contains some adaptations and some things which are in no sense by Handel, and it is in this class that further research is needed. If some reader of these notes will devote the necessary time and labour to the subject, a troublesome section of the Handel Thematic Catalogue will be disposed of. The songs I have made notes of are given below, divided, so far as is possible, into the three classes described above. The list may not be complete, but it represents what is to be found in the British Museum Library. In each class the order is alphabetical and the names of the earliest work in which the composition appears is given, though it must be understood that in many cases the song appears in different collections, sometimes in slightly altered form.

#### A. ORIGINAL COMPOSITIONS BY HANDEL.

'*Cease oh Judah, cease thy mourning.*' This is an elaborate air for soprano, which first appeared in Howard and Lampe's *Vocal Musical Mask* (c. 1740-5), a copy of which is in the Library of the Royal College of Music. There is also an early separate edition in the British Museum. It is printed as an Appendix to *Deborah* in Arnold's edition and also in Harrison's oblong folio edition of the oratorio, but is not mentioned by Chrysander. The British Museum contains word-books of *Deborah* of 1788 (London), 1749 (Dublin), 1764 (London), and an undated edition (probably printed by Harrison about 1779); only in the last named does the song appear, given to Deborah and inserted before the Hallelujah Chorus at the end of Act I. The evidence for ascribing it to Handel is therefore not strong, but the music seems to be undoubtedly his or else a very clever imitation of his style, and in the absence of positive identification as the

work of another composer, it seems best for the present to include it in class A.

'*From scourging Rebellion.*' Appeared as 'A Song on the Victory over the Rebels by His Royal Highness the Duke of Cumberland' in the *London Magazine* for July, 1746, and also in two single sheet editions. The words are by John Lockman, and the song was sung by Mr. Lowe at Vauxhall Gardens. Reprinted in the *Riemann-Festschrift* (1909), p. 482.

'*I like the am'rous youth that's free.*' A single sheet, headed: 'Sung by Mrs. Clive in the Comedy call'd the Universal Passion. Set by Mr. Handel.' Also occurs in Walsh's *British Orpheus* (Book I) and *Clio and Euterpe* (Book I). *The Universal Passion* was an adaptation by the Rev. James Miller of Shakespeare's *Much Ado about Nothing* and Molière's *Princesse d'Élide*, produced at Drury Lane on February 28, 1737. The part of Liberia was taken by Kitty Clive 'with songs'. 'I like the am'rous youth' occurs in Act II. Of her other songs ('Sigh no more, Virgins,' 'A Heart young and tender,' 'Love's power a while,' and 'O what shall I do when I'm marry'd') no settings seem to have survived. Bearing in mind Mrs. Clive's career as a singer in Handel's oratorios, there seems no reason for doubting that this song is by him. As it has never been reprinted the first verse is given here:

I like the am'rous youth that's free His pas-sion to de-clare,

For vig-rous im-por-tu-ni-ty Ne'er

fails, ne'er fails, ne'er fails to win the fair.

'Stand round, my brave boys.' Appeared (as 'A Song made for the Gentlemen Volunteers of the City of London') in the *London Magazine* for November, 1745, and also as a single sheet. The words are by John Lockman, and the song was first sung by Lowe at Drury Lane Theatre on November 14, 1745; reprinted in the *Riemann-Festschrift*, pp. 480-1.

#### B. SONGS WHICH CAN BE IDENTIFIED.

(In this and the following class the entries have cross-references from the first lines of the songs.)

*Abroad after Misses.* An adaptation of a Minuet from the Water Music. In 'Polly: an Opera. Being the Second Part of *The Beggar's Opera*.' 1729.

*The Address to Sylvia.* 'Lascia la spina,' from *Il Trionfo del Tempo*. A single sheet; also in Vol. I of Bickham's *Musical Entertainer* (1787), Vol. I of *Calliope* (1787), and elsewhere.

*The Advice.* See *infra*: 'Love and Friendship.'

*An Answer to Colin's Complaint.* May be adapted from the second part of 'Al trionfo di nostro furore', from *Rinaldo*. Single sheet and *The Merry Musician*, Vol. I (1716).

*Ask if yon damask rose.* From *Susanna*. Single sheet, and in *The Muses' Delight* (Liverpool, 1754) and many other collections.

*A Bacchanal.* Gavotte from the Overture to *Ottone*. Two-part song, words by Leveridge. Single sheet and *Thesaurus Musicus* (c. 1748).

'Bacchus, God of mortal pleasure.' See *supra*: 'A Bacchanal.'

'Bacchus one day gaily striding.' Adapted from a Minuet, p. 17 of 'Handel's Favourite Minuets from his Operas and Oratorios with those made for the Balls at Court,' &c. Walsh: London, c. 1755. (Not in the Handel Society's Edition.) Also single sheets, *Musical Miscellany*, Vol. IV (1780), and other collections.

*Bacchus's Speech.* See *supra*: 'Bacchus one day gaily striding.'

'Beneath a shady Willow.' See *infra*: 'The Dream.'

'Bird of May.' See *infra*: 'The Request to the Nightingale.'

'The Birds no more shall sing.' 'For us the zephyr blows,' from *Acis and Galatea*. In *Amaryllis*, Vol. I (c. 1750).

'Blest with my Sylvia.' See *supra*: 'The Address to Sylvia.'

'Cheer up, my lads.' A Minuet from the Water Music. In *Polly* (1729).

*Cloe proves false.* See *infra*: 'The Slighted Swain.'

'Cloe, when I view thee.' See *infra*: 'Lovely Cloe.'

*The Dream.* 'For us the zephyr blows,' from *Acis and Galatea*. Single sheet, *Musical Miscellany*, Vol. V (1781), and other collections.

'Happy Pair.' From *Alexander's Feast*. Single sheet, *Muses' Delight* (1756), and elsewhere.

'How is it possible.' See *infra*: 'The Submissive Admirer.'

'Let me wander not unseen.' From *L'Allegro*; *Amaryllis*, Vol. II (c. 1750), and single sheet.

'Let the waiter bring new glasses.' 'Il Tricerbero humiliato,' from *Rinaldo*. Single sheet; *The Merry Musician*, Vol. I (1716), and elsewhere.

*Love and Friendship*. 'Stringo al fine,' from *Esio*. Single sheets, *Universal Harmony* (1745), and in many other collections. As 'The Advice' in *Apollo's Cabinet*, Vol. I (1756), and elsewhere.

'Love's a dear deceitfull Jewel.' 'Minuet by Mr. Handel, with his own Base, never before printed.' Walsh's *Minuets*, p. 28 (with a different bass). *Amaryllis*, Vol. II (c. 1750).

*Lovely Cloe*. Walsh's *Minuets*, p. 28; single sheets and various collections.

*Handel's Minuet*. Walsh's *Minuets*, p. 65. In *The Chamber-Maid*, a Ballad-Opera (1780).

'Mortals wisely learn to Measure.' See *supra*: 'Love and Friendship.'

'O my pretty Punchinello.' See *infra*: 'The Taste.'

*On the Humours of the Town*. See *infra*: 'The Taste.'

*Phyllis the Lovely*. 'The words by Mr. Kirkland set to a Trumpet Minuet.' Walsh's *Minuets*, p. 82. Single sheets.

*The Rapture*. 'The words made by Mr. B. to a Favourite Minuet of Mr. Handel's.' Walsh's *Minuets*, p. 29, and elsewhere.

*The Request to the Nightingale*. Musette from the Overture to *Alcina*. Single sheets; Bickham's *Musical Entertainer*, Vol. I (1787).

*The Slighted Swain*. 'To a Minuet of Mr. Handel's.' From *Floridante*. *The Merry Mountebank* (1732).

*The Smiling Dawn*. From *Jephtha*. *Musical Magazine* (1768) and elsewhere.

'Spring renewing all things gay.' 'Stringo al fine,' from *Esio*. Single sheets.

*The Submissive Admirer*. Minuet from the Overture to *Arianna*. Single sheets, Bickham's *Musical Entertainer*, Vol. I (1787), and elsewhere.

*The Taste*. 'Scacciato dal suo nido,' from *Rodelinda*. Bickham's *Musical Entertainer*, Vol. II (1787). Also single sheets headed 'On the Humours of the Town. A Dialogue between Colombine and Punch.'

'Thyrsis, afflicted with Love and Despair.' 'A Song to Mr. Handel's Trumpet Minuet.' Walsh's *Minuets*, p. 82. Single sheets.

'Tis not your wealth, my dear.' 'Sung by Signora Francesca Vanini Boschi in the Opera of *Pyrrhus*.' 'Ho un non so che nel cor,' from *Agrippina*. Single sheets and *Merry Musician*, Vol. I (1716).

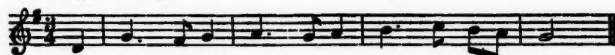
*When I survey Clarinda's Charms*. See *supra*: 'The Rapture.'

'Ye winds to whom Colin complains.' See *supra*: 'An Answer to Colin's Complaint.'

#### C. DOUBTFUL AND SPURIOUS WORKS.

'As Celia's fatal arrows.' See *infra*: 'The Unhappy Lovers.'

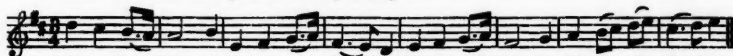
'As near Portobello.' See *infra*: 'Hosier's Ghost.'

*The Death of the Stag.*

When Phœ - bus the tops of the hills does a - dorn.

A two-part song, with figured bass. The earliest version (voice parts only) seems to be in Vol. I of *Clio and Euterpe* (1758); the bass 'By Mr. Arnold' is added in the fourth edition. Also occurs in a single sheet and in other collections.

'Fain would I know if virtue confessing.'



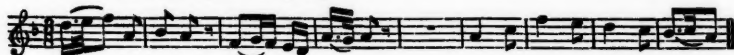
Fain would I know, if vir-tue con - fess - ing, He now will learn to seize on the bless-ing.

This song is No. 323 in Walsh's 'Handel's Songs, selected from his Latest Oratorios', which probably appeared between 1749 and 1755. In the index of this collection it is marked 'Addl.', i.e. an additional number in some oratorio. In the *Lady's Magazine* for Jan. 1788 it was reprinted, and stated to be from the 'Additional Oratorio'.

*The Faithful Maid.* See *infra*: 'Twas when the seas were roaring.'

*The Forsaken Nymph.* See *infra*: 'Leander.'

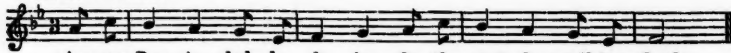
'Great in wisdom, great in glory.'



Great in wis-dom, great in glo-ry, Thee all na-tions shall pro-claim.

Occurs (as No. 327) in Walsh's 'Collection of Handel's Songs, selected from his Latest Oratorios', in the index of which it is marked 'Addl.', i.e. an additional number to some oratorio. It also is printed in Walsh's 'Grand Collection of Celebrated English Songs introduced in the late Oratorios', where it is said to have been sung by Miss Friderick. Reprinted in the *Lady's Magazine*, December, 1798, as an 'Additional Song to the Occasional Oratorio'.

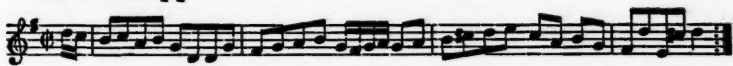
'Guardian Angels now protect me.' See *infra*: 'Leander.'

*Hosier's Ghost.*

As near Por - to - bel - lo ly - ing, On the gent - ly swell-ing flood.

The words are by R. Glover; the tune is 'The Sailor's Complaint' and occurs in Vol. IV of *The Musical Miscellany* (1780) (see W. Chappell's *Old English Popular Music*, 1893 ed., Vol. II, p. 165, where it is traced farther back). The earlier single sheets do not ascribe it to Handel, but it is given as his in *The Muses' Delight* (1754) and elsewhere. The words refer to the taking of Portobello by Admiral Vernon in November, 1739. According to an advertisement quoted in Wroth's *London Pleasure Gardens* (1896, p. 250), a concert at Cuper's Gardens in July, 1741, 'concluded with a new grand piece of music, an original composition by Handel, called "Portobello", in honour of the popular hero, Admiral Vernon': nothing is known of his 'new grand piece of music'.

*Handel's Hornpipe.*



No. 70 in Vol. I of Rutherford's *Compleat Collection of 200 . . . Country Dances*, &c. (c. 1756). Is also given as a 'Quick March by Mr. Handel' in Vol. I of *A Selection of Scotch, English, Irish and Foreign Airs*, &c., published at Glasgow by James Aird about 1782. Schoelcher (*Life of Handel*, p. 196) says that among Handel's MSS. there is a hornpipe 'composed for the Concert at Vauxhall, 1740', but does not say where the MS. is to be found.

'How cheerful along the gay mead.' See *infra*: 'The Hymn of Eve.'

'How stands the glass around.'



How stands the glass a - round? For shame ye take no care, my boys.

A two-part song, ascribed to Handel in the *Vocal Magazine* (Edinburgh, 1799), but clearly not by him.

*The Hymn of Eve.* From T. A. Arne's *Abel*. Ascribed to Handel in the *Vocal Magazine* (Edinburgh, 1799).

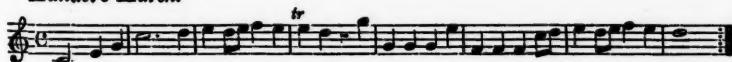
*Leander.*



Guar-dian an - gels now pro - tect me, Send to me the man I love.

In *Amaryllis* (Vol. II), c. 1750, this song is said to be 'Set to a fine Composition of Mr. Handel'. It occurs also in *Universal Harmony* (1748), and in single sheets, both with and without Handel's name.

*Handel's March.*



In 'Thirty Favourite Marches which are now in vogue', &c. Published by Thompson & Sons, about 1760. The collection contains marches from Handel's *Riccardo Primo*, *Judas Maccabæus*, *Scipione*, *Tolomeo*, *Flavio*, *Rinaldo*, *Partenope*, *Deidamia*, and the *Occasional Oratorio*. In every case but this the source is stated.

'May balmy Peace.'



May bal - my Peace and wreath'd Re-nown, The vir-tuous He - ro ev - er crown.

'A favourite Air. Set by Mr. Handel,' in *Clio and Euterpe* (Vol. III, 1762), with figured bass.

*The Melancholy Nymph.* See *infra*: 'Twas when the seas were roaring.'

*My fair, ye Swains is gone astray.* See *infra*: 'Phyllis.'

'On the shore of a low-ebbing sea.' See *infra*: 'The Satyr's Advice to a Stock-Jobber.'

*Oh! cruel tyrant Love.* See *infra*: 'Strephon's Complaint of Love.'

*Phillis.*



My fair, yeswains is gone as-tray, The lit - tle wan-d'r'er lost her way.

Ascribed to Handel in Vol. II of *Apollo's Cabinet* (1756), but certainly not by him. There is an earlier single sheet anonymous edition, paged '17', and clearly from some unidentified collection.

*Phillis advised.*



Phil - lis the love-ly, turn to your swain, Turn to your swain, be-fore it's too late:

'A Minuet by Mr. Handel', in Vol. II of Bickham's *Musical Entertainer*. It does not occur in Walsh's Collection of Handel's Minuets.

*Phillis the lovely.* See *supra*: 'Phillis advised.'

*The Prudent Adviser.*

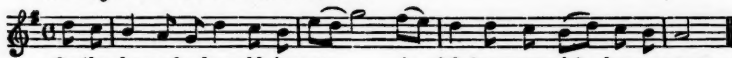


Trust not man, for he'll de - ceive you And too late you may re-pent.

Words by Henry Carey. In the first (1787) edition of Bickham's *Musical Entertainer* (Vol. II) ascribed to Handel; in the second edition to Porpora.

*Handel's Quick March.* See *supra*: 'Handel's Hornpipe.'

*The Satyr's Advice to a Stock-Jobber.*



On the shore of a low-ebb-ing sea, A sigh-ing young job - ber was seen.

In Vol. V of the *Musical Miscellany* (1781) and (voice part alone) Vol. IV of *The Merry Musician* (c. 1733).

*Strephon's Complaint of Love.*



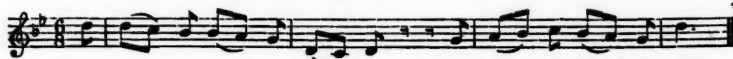
Oh cru - el ty - rant Love! Why art thou so . . un - kind?

A single sheet (c. 1730); Vol. IV of *The Musical Miscellany* (1730) and Vol. III of *The Merry Musician* (c. 1733).

'*Together let us range the Fields.*' From Boyce's *Solomon*. Ascribed to Handel in an arrangement for pianoforte duet published by G. Walker about 1790.

'*Trust not man.*' See *supra*: 'The Prudent Adviser.'

'*'Twas when the seas were roaring.*'

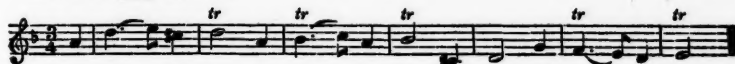


'Twas when the seas were roar - ing With hol - low blasts of wind.

'Song in the Comick, Tragick, Pastorall Farce, or What d'ye call it.' The 'What d'ye call it', by John Gay, was acted at Drury Lane in 1715

and again in 1725. This song occurs in nearly all the collections of the period besides in single sheets, sometimes anonymously, but generally attributed to Handel. The versions vary considerably. In Vol. II of *The Musical Miscellany* (1729), which is apparently the earliest edition with Handel's name, it is called 'The Faithful Maid'; in Lampe's *British Melody* (1739) the name is given as 'The Melancholly Nymph'.

*The Unhappy Lovers.*



As Ce - lia's fa - tal ar - rows flew A - mongst the youth - ful train.

An early single sheet in the Museum Library has been dated by Burney, in manuscript, '1712.' It occurs also in Vol. IV of *The Merry Musician* (c. 1738).

'When Phœbus the tops of the hills does adorn.' See *supra*: 'The Death of the Stag.'

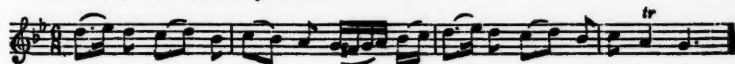
'While I fondly view the charmer.'



While I fond - ly view the charm - er, Thus the God of Love I sue.

In Vol. I of *Amaryllis* (c. 1750).

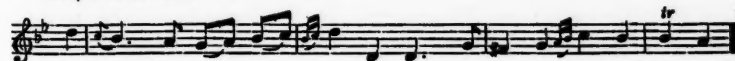
'Who to win a woman's favour.'



Who to win a wo - man's fa - vour Would so - li - cit long in vain.

In Vol. II of *Amaryllis* (c. 1750).

'Yes, I'm in love.'



Yes I'm in love, I feel it now, And Cæ - lia has un - done me.

Words by W. Whitehead. Single sheets (c. 1740) and later collections.

W. BARCLAY SQUIRE.

## EARLY ELIZABETHAN STAGE MUSIC

It is possible to add a few supplementary notes to the article printed under this heading in the first number of *THE MUSICAL ANTIQUARY*. We now know something more than we did about Farrant and his stage productions; moreover, a more careful examination of MSS. at the British Museum, and especially in the Christ Church Library, Oxford, has revealed two or three songs which we may add to the list given in the former article.

The discoveries of Professor Feuillerat relating to the early history of the theatre in the Blackfriars, though no doubt of greatest interest to the student of stage history, have also considerable value for the musician, throwing light as they do on the whole subject of the choir-boy plays. These discoveries were announced in *The Daily Chronicle* of December 22, 1911, in an article called 'Shakespeare's Blackfriars'. They have been fully discussed by Mr. W. J. Lawrence in his book *The Elizabethan Playhouse and other Studies*, from which I quote a few passages to give a brief summary of the narrative:

'In December, 1576, Richard Farrant, master of the Children of Windsor and deputy-master of the Children of the Chapel, already favourably known as a playwright and composer, took a twenty-one years' lease of the old Blackfriars monastery in the Liberties, and, pulling down the partitions of its second story, proceeded to construct on that elevation a small theatre, ostensibly for the rehearsal of new court plays. In time, under conditions not readily ascertainable, certain select members of the public were permitted to be present at these "rehearsals". But the pretext under which the theatre was first opened about the close of 1577, with the Children of the Chapel, was that of a practising-place "for the better trayning them to do her Majestie service". 'After Farrant's death in November, 1580, his widow let the theatre to William Hunnis, master of the Children of the Chapel, who rendered his period of management memorable by producing in 1581-2 the *Campaspe* and *Sapho and Phao* of Lyly. By this time the Blackfriars had proceeded far beyond the stage of a mere rehearsal-theatre, for, notwithstanding that court performances by the Children were comparatively few, we learn in Gosson's *Plays confuted in five Actions* of the "great many comedies" that had recently been acted there.' 'In 1583 the Chapel Children fell into disfavour at court and, as a consequence, the popularity of the Blackfriars waned.' The date, 1585, 'can be taken as indicating the moment when the Blackfriars theatre came to a premature end. The play-

house was again divided into rooms, and it was to be remodelled into a theatre only in 1597, when Burbage bought the house from Sir William More.'

It is fair to assume that the choir-boy plays were both more numerous and more important than has generally been supposed, and it is certain that a very considerable body of music must have been composed for them during the years that Farrant and Hunnis, to say nothing of Sebastian Westcott and other choir-masters, continued to produce them. A great deal of this music no doubt has been lost beyond chance of recovery; but it is very likely that more of it survives than has yet been recorded. We must not make the mistake of claiming as stage songs all the accompanied songs of the period, as we are sure to be tempted to do when we begin to look about for them; on the other hand, we need not be too scrupulous in rejecting the probable or possible songs if the words give us any excuse for accepting them.

Of songs to be added to the list previously given the first to be noted is one for treble voice with instrumental accompaniment, composed by that rather mysterious personage Nicholas Stogers. Of this composer nothing is known, except that he wrote some excellent music, most of which has never been printed. A *Morning and Evening Service* printed by Barnard has been highly praised by those who have had occasion to use it. In the *Fitzwilliam Virginal Book* is a *Fantasia* by him of which Professor Van den Borren writes: 'Au point de vue virginalistique, proprement dit, ce morceau offre peu d'intérêt, mais ses harmonies exceptionnelles . . . lui confèrent un caractère très moderne et une couleur romantique qui en font une œuvre curieuse et attachante.'<sup>1</sup> The usual books of reference tell us that Stogers was 'an organist in the reign of James I', but we do not know that he was an organist, and properly speaking as a composer he is early Elizabethan, unless I am much mistaken. The words of the song, taken from a MS. in the Christ Church Library, Oxford, seem to bear all the signs of stage song, and should be compared with the Farrant songs and others of the early period. The repeated 'I die, I die' should be noted, as it is very characteristic.

A dolefull deadly pang consumes my pining harte  
 With beauties wounding shott renewes with still increasing smarte  
 Alas I sigh I sobb I will goe pleade for lyfe  
 Loves vapors that distill to tears in drowning eies be ryfe  
     O pittie me I die, O pittie me I die,  
     I die, I die, I die, I die, I die, I die.

<sup>1</sup> See his careful study of the English virginal writers recently published under the name of *Les Origines de la Musique de Clavier en Angleterre*, p. 122.

William Byrd's only known contribution to dramatic music is a three-part song which he wrote for Thomas Legge's Latin play *Richardus III* about 1579; nor have I met with any song which can certainly be said to be his among the recognizable stage songs. He composed a few, however, which I am inclined to class, provisionally, with them: there are one or two, for instance, in the same Christ Church MS. (984-8), already quoted, which is rich in accompanied songs of this period. It might be contended that some of the *Psalmes, Sonets, & songs of sadnes and pietie* published in 1588 may have been originally composed for singing in plays, for Byrd tells us in his preface that they were 'originally made for instruments to express the harmonie, and one voyce to pronounce the dittie', though they 'are now framed in all parts for voyces to sing the same'. I suppose it is hardly possible that the Cradle Song of the Virgin Mary printed in that collection (part of which, the Lullaby, is now well known and often sung) could have been written for a Christmas play. But I should be tempted to add to our list the pretty Lullaby of which the words were printed by Mr. Bullen in his *More Lyrics from the Elizabethan Song-books*:

My little sweet darling my comfort and joy  
     Sing lullaby lully  
 In beautie surpassing the Princes of Troie  
     Sing lullaby lully  
 Now suck, childe, and slepe, childe, thy mother's swete boy,  
     Sing lullaby lully  
 The Gods bles and kepe thee from cruell annoy,  
     Sing lully lully lully  
     Swete Baby lully lully  
     Swete Baby, lullaby lully.

The Elizabethan musicians, it may be remarked, were particularly fond of setting songs with Lullaby refrains, and they nearly always did them well. The verse quoted above, it is true, contains nothing (unless it be a vague allusion to Troy) which can connect it with a stage story; but it must be compared with the example which I print with the music below. This is evidently from a play of 'Athaliah' or 'Joash'. The fact that the nurse of Joash is one of the characters in the Bible narrative gives the playwright and the composer an opportunity of introducing one of the favourite Lullabys. The song is taken from the same Christ Church MS. quoted above, where it has no composer's name; it is printed by the kind permission of the Very Reverend the Dean of Christ Church and the College authorities, whom I have also to thank for leave to use the Strogers song.

Ah sel - lie poore Jo - as what for-tune

hast thou sing lul - lie lul - ly lul - lie,

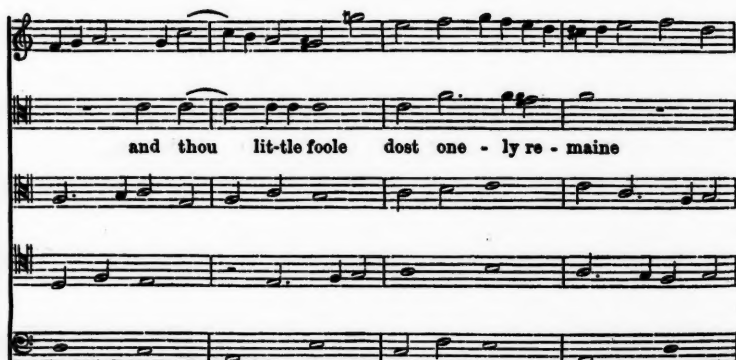
to lyue in this tyme of cru - el - tie nowe,



Lul - ly lul - lie lul - ly lul - ly      Where-in thy poore



breth-ren and Sis - ters are slayne,      ah lul - ly lul - ly lul - ly



and thou lit-tle foole dost one - ly re - maine

A musical score for a song titled 'Sweets Babe'. The score is written on five staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a treble clef with a key signature of one sharp (F#). The fifth staff is a bass clef with a key signature of one sharp (F#). The lyrics are written below the second and third staves. The lyrics are: 'ah lul - la-bie ba - bie' and 'Sweets Babe lul - la - bie.' The music is in a simple, early Elizabethan style, with a mix of eighth and sixteenth notes.

ah lul - la-bie ba - bie      Sweets Babe lul - la - bie.

## NOTES AND QUERIES

### NOTES

*William Daman* (iii. 118). There is an earlier reference to this composer in *The Huguenot Society's Publications*, but the name is so much disguised that I regret to say that I overlooked it. On p. 387 of Vol. X, Pt. i, is a list of 'The Names of those which ar of the Italian Church, being borne in Flaunders and other places vnder the domynyon of the King of Spaine, 1568' (Lansdowne MS. 10, f. 177, No. 61). Among them is the name of 'Guilhelmo de Ammanno, of the land of Luke'. This makes it clear that he was born in Liège, but his parents may have been Italian. G. E. P. A.

*Letter from Thomas Linley* (iii. 286). It is hardly correct to say that this letter has never been previously published. I find an extract from it in Clementina Black's *The Linleys of Bath*, p. 105, where it is said to be quoted by Percy Fitzgerald in his *Lives of the Sheridans*, i. 82. W. J. L.

*Bell Barr* (iii. 12). Mr. Barclay Squire in his article on *An Unknown Autograph of Henry Purcell* discusses the meaning of the heading *Bell Barr*, which is prefixed to the Almand in Purcell's Seventh Harpsichord Suite, and also to the song which he prints 'I love and I must'. He says, 'The figure can hardly be considered a bell tune, nor can the term "bar" refer to a musical bar,' &c. I venture to ask whether possibly there may not be another explanation altogether of the mysterious heading—a topographical one. Bell Bar is in Hertfordshire, between Barnet and Hatfield, and it is found marked in the seventeenth-century maps of Hertfordshire: in Speed's *Theatre of the Empire of Great Britaine*, 1614, as Bell Bare: in Camden's *Britannia*, 1607, with the same spelling. It is marked in Ogilby's *Britannia*, 1698, on The Road from London to St. Neott's. Following the Holyhead road as far as Barnet, you re-enter a corner of Middlesex, and cross 'a Great Coṃon or open Pasture on both sides being pt of Enfeild Chase'. After leaving Potter's Bar you re-enter Hertfordshire and come to Bell Barr (thus spelt) at 17.5 miles from London. Is it possible that Purcell had associations with this part of the country, and that he gave the name to his Almand and his Song to please or compliment one of his pupils, who may have lived in that neighbourhood?

It is worth noting in this connexion that the Hornpipe tune in *Amphitryon*, 1690, appears in the later editions of *The Dancing Master* under the name of *Enfield Common*. (It is not in the 1690 edition.) Now whether Purcell took a tune of this name for use in the play; or whether some one took a favourite dance tune of Purcell's (as is more probable, for

the tune is very Purcellian and closely akin to a tune in *King Arthur*, we might perhaps surmise that there was some link between Purcell and the place after which the tune was named. I give this fact for what it is worth: it is probably quite unimportant, but it sometimes happens that trifles of the kind offer clues which are worth following up. A READER.

*Warrant for impressing Musicians for Military Service.* '1693-4 March 22nd. Warrant under the hand and seal of John Mawgridge, Esq., his Majesty's Drum Major Generall, to presse or cause to be impressed from time to time such numbers of Drums, Fifes and Hoboyes as shall be necessary for his Majesties service either by sea or land: whereby Captain William Prince, of their Majesties first Mareen Regiment, commanded by the Rt. Hon. the Earle of Danbey, is appointed the lawfull deputy of the aforesaid Drum Major Generall, to impress two Drums and Hoitboys (*sic*) for the service of his company in the aforesaid regiment; the said Captain being, however, expressly forbidden by the warrant to impress the listed Drums to the Trained Bands, as by a special Order from his Majestie one Drum is allowed to each Company thereof this time of Warr.' [*Historical Manuscript Commission*, 15th report, Appendix, Pt. ii, p. 333.]

A. F. HILL.

*Alfonso Ferrabosco the Elder* (iv. 42). Some contemporary appreciations of this composer may be worth adding. The first is from the commendatory verses signed 'Ferdinandus Richardsonus' prefixed to Tallis and Bird's *Cantiones, quæ ab argumento sacre vocantur*, 1575.

IN EANDEM THOMÆ TALLISII, ET GVILIELMI BIRDI MVSICAM.

Exters quos genuit tellus, cum nominis alma  
Musica præcones cerneret esse sui,  
Illorumque opera per summa cacumina laudum  
Se celebrem vulgo conveniente vehi:  
Orlandum numeros divina voce sonare,  
Edere & immensæ posteritatis opus,  
Suavia Gombardum modulamina fundere dulcem,  
Clementem placidos concinuisse modos,  
Temporis Alphonsum nostri Phœnica creare  
Carmina, quæ Phœbus vendicet esse sua: [&c.]

Another is from John Baldwin's MS. (written between c. 1581 and 1606) in the Buckingham Palace Collection. The prefatory verses are printed in full in Weale's *Catalogue of the Music Loan Exhibition*, 1886: I quote a few lines only:

I will begine with White: Shepper, Tye, and Tallis:  
Parsons, Gyles, Mundie th'oulde: one of the queenes pallis:  
Mundie yonge, th'oulde mans sonne: and likewysse others moe:  
there names would be to longe: therefore I let them goe:  
yet must I speake of moe: even of straingers also:  
and firste I must bringe in: Alfonso Ferabosco:  
a strainger borne hee was: in Italie as I heere:  
Italians saie of him: in skill hee had no peere: [&c.]

I may add that there is a full account of Petruccio Ubaldini in the *Dict. Nat. Biog.*, where he is described as 'illuminator and scholar'. He certainly was not a musician. MUS. RUS.

Robert Smith (ii. 173). The third part of *Miscellanea Musicae Bio-bibliographica*, which is a supplement to Eitner's *Quellen-Lexikon*, adds some MS. Suites at Trinity Coll., Dublin, from H. Prunieres, *Sammelb. d. IMG*, Jg. 12, S. 585, which are not mentioned at the reference given above. It follows Eitner, however, in assigning to the Restoration composer of this name the work on Harmonics written by Dr. Robert Smith of Cambridge, the mathematician, who was born in 1689. Q. V.

### QUERIES

Walter Porter's *Madrigales and Ayres*, 1632. I am very anxious to see a copy of this work: can any one tell me where there is one? Rimbault (*Bibliotheca Madrigaliana*) refers to Warren Horne's sale, 163, and Heber's (Part viii), 1572; but he evidently had not seen a copy, as he gives no list of contents. Mr. Davey (*Hist. of English Music*, p. 262) says, 'It is only known by some of the words, quoted in Beloe.' The *Dict. of Nat. Biog.* is incorrect in saying that there is a copy in the Music School, Oxford. LIBRARIAN.

Michael Cavendish. There is a 5-part Madrigal attributed to Michael Cavendish, 1598, beginning, 'Ev'ry bush new springing,' in B. M. Add. MS. 31811, a late eighteenth-century MS. What is the origin and history of this composition? Is an earlier MS. copy of it known to exist? MUS. RUS.

Carissimi's *Judicium Salomonis*. Grove's *Dictionary* asserts that this work is 'in all probability' the production either of Cesti or Samuel Bockshorn. What is the evidence on the subject? SCEPTIC.

### CORRIGENDUM

Vol. iv, p. 17, 9th line; for 'airs abound with rhythmical dances', read 'airs abound with a dancing rhythm'.





